

AIM

ARTISANS IN MINIATURE

Issue 50
April 2014



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FREE
imag

download or read online



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Please note

AIM is an active association to which all members contribute.

Dear Reader

Our fiftieth issue! What a reason to celebrate our continuing support for miniaturists and our great obsession (which is so much more than a mere hobby...) and to thank all our contributors and loyal readers. Special congratulations must go to Bea Broadwood for founding this free online magazine for the benefit of all as well as to the editorial team past and present. You have given so much.

It seems so little time since I was contributing my first piece to the magazine with great trepidation and, now, here I am occupying the Editorial Chair – still very creaky and could do with a new cushion, RL size, please.

Gold has been our main theme of this issue for obvious reasons and we have some glistening and glittering items on display alongside our regular articles and projects. We have also reinstated our advertising page thanks to Janet Smith of Desert Minis. This is a very low cost method of advertising your skills at £5 for members and £10 for non-members and helps maintain the AIM website. Contact Janet (details in contact column) for how to submit your advertisement.

Don't miss the opportunity to win Marianne Cook's beautiful golden roses. Details on page (to be inserted)

At last, spring has come to the northern hemisphere. Sadie Brown shares her Hebridean view with us once again. It would be good to hear from those of you in other regions about your seasonal changes and traditions.

At the time of writing I am aware that there are several significant shows internationally. I know you will enjoy visiting them and wish all our AIM artisans who have stalls a profitable time. We may work small but we can think big!



Sally



Happy
50th
AIM
magazine!

Thanks to
Philippa Todd
for the delightful
12th scale
celebration cake
(no calories!)



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photographs©Philippa Todd 2014

THE

TREASURE

F

Bilbo, the dragon...

"Well thief! I smell you and I feel your air. I hear your breath. Come along! Help yourself again, there is plenty here to spare!"

John Ronald Reuel Tolkien began working on a story which would become his children's novel 'The Hobbit' in the 1930s in Oxford. It was published in 1937, and some 60 years later my daughter, his biggest fan, would be born a short distance away from where he created his famous fictional works. I read 'The Hobbit' to her as a bed-time story and she has enthusiastically continued to read all his books, short stories, the biographical works, critical texts, looked at picture books, listened to narrations, watched all the films many times, and is now learning to speak and write in Elvish! Like me and many others she has been utterly enthralled by his magical world.

I made this model when she was quite small, and chose the moment in the story where Bilbo the 'Burglar', hired by the Dwarves to take back their treasure, first meets the terribly wonderful Smaug sitting on his Dragon's Hoard. Bilbo knows the One Ring makes him invisible, and he has taken it from his pocket in case he is discovered and needs to make a quick getaway. Smaug has caught his scent and has just begun to seek him out.

"There he lay, a vast red-golden dragon, fast asleep; thrumming came from his jaws and nostrils, and wisps of smoke, but his fires were low in slumber. Beneath him, under all his limbs and his huge coiled tail, and about him on all sides stretching away across the unseen floors, lay countless piles of precious things, gold wrought and unwrought, gems and jewels, and silver red-stained in the ruddy light. Smaug lay, with wings folded like an immeasurable bat, turned partly on one side, so that the hobbit could see his underparts and his long pale belly crusted with gems and fragments of gold from his long lying on his costly bed."

It is in 12th scale, but because hobbits are smaller than men Bilbo is 3 inches (7cm) tall. The dragon is just over 12 inches from head to tail with a wider wing-span, so would be over 12 feet if he was real. I knew the illustration by David Wyatt from the paperback cover which influenced me, but I made this in 2007 before Peter Jackson's Hobbit was even discussed; we were rather pleased when his dragon was quite similar to the one we imagined!

...and the Treasure Hoard

BOARD OF SMAUG

Inspired by J R R Tolkien

by AIM Member

Eileen Sedgewick



*Beware when all you touch turns
.....especially for the*

DAUGHTER OF

The Midas Touch

Long ago the Alchemists dreamed of turning base metals into gold. Gold is the ultimate prize, the pinnacle of achievement, a symbol of excellence, purity and success. The 'Midas Touch' allows us to easily turn everything we do to our advantage and gain rich rewards for apparently little effort. Gold itself is incorruptible and beautiful, yet the desire for it has driven many to terrible behaviour and great folly.

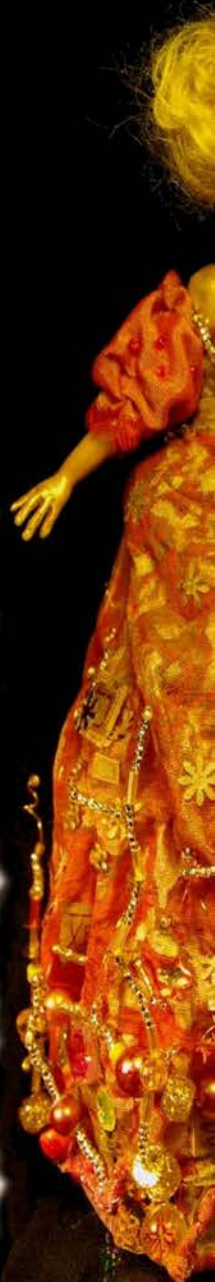
"It is not good to be too free, and to have everything you want."

Anon

Greek and Roman myths tell of how the already extraordinarily wealthy King Midas greedily desired more and more money. As reward for a favour, Dionysus granted his wish that whatever he touched would be turned to pure gold. Enthusiastically he went out to test his gift and at first all was well; he revelled in his new powers of metamorphosis turning leaves, earth, and stones into golden bounty. Only when he tried to eat and drink did he realise the dreadful consequence of his thoughtless desire; his food and drink also turned to inedible metal as it touched his lips. Some later versions of the tale have a more poignant twist when the genuine love he has for his only daughter causes her death. She embraces him in his distress and is also transformed and lost. He suddenly realises, when it is sadly too late, that many things he already had were much more precious than gold, and that all the gold in the world would not bring them back to him.

"Gold...feeds no one; aurum, soft, untarnishable; slakes no thirst."

Carol Ann Duffy



Midas's
www.eileen

s to gold....

KING MIDAS

by AIM Member *Eileen Sedgewick*

The more we acquire, the more elusive 'enough' becomes; many wise words have been written on the dangers of the deadly sin of Avarice. It is a lesson we have unfortunately been slow to learn. History is filled with stories from all corners of the earth of the consequences of the lust for gold which has gripped people of all nations with an insatiable desire so powerful it has even driven them to destroy whole civilizations. Midas wasn't content with 'enough'. He also wanted to make something out of nothing and to hoard it all for himself. A frenzied madness of acquisition had overwhelmed him. Greed is not about rewarding hard work, ambition, skill or enterprise; it is about taking more than you need or deserve, with no care for others.

"The lust of Avarice has so totally seized mankind that their wealth seems to possess them rather than they possess their wealth."

Pliny the Elder

My version of Midas's Daughter came partly from the myth, and also from thinking about the 'Seven Deadly Sins'. Recently reading of some historical events where 'gold-fever' had been unpleasantly significant made me think again about King Midas and his daughter. I liked the idea of making a figure which would be attractive and decorative superficially, but conceal something 'rotten at the core' which seemed to fit nicely with ideas of how greed often manifests itself.

"When the Gods wish to punish us, they answer our prayers."

Oscar Wilde

Daughter
sedgwick.com

eileensedgwick.blogspot.com

My intention was to show the figure at the moment of transformation; I enjoyed the fact that my materials would naturally 'solidify' as I worked like the 'real' tragic heroine. The skirt was painted with patterns and Greek words, then stitched, collaged, beaded and stiffened. The base has collaged and stitched elements, and then more beads and golden things were sewn and wired in place. I decided to paint her body gold too while I was working on the piece. Originally I intended only the bottom half of her to be turning gold but prolonging her distress seemed at odds with her peaceful expression, so I chose to imagine she was solidified instantly and unconsciously as she was stepping forward. It appears now as if she has just fallen asleep and is not aware of the horror of her fate.

"The greedy man in his love of the world is like a silk-worm; the more it wraps itself in its cocoon, the less chance it has of escaping from it, until finally it dies of grief".

Imam al-Baqir

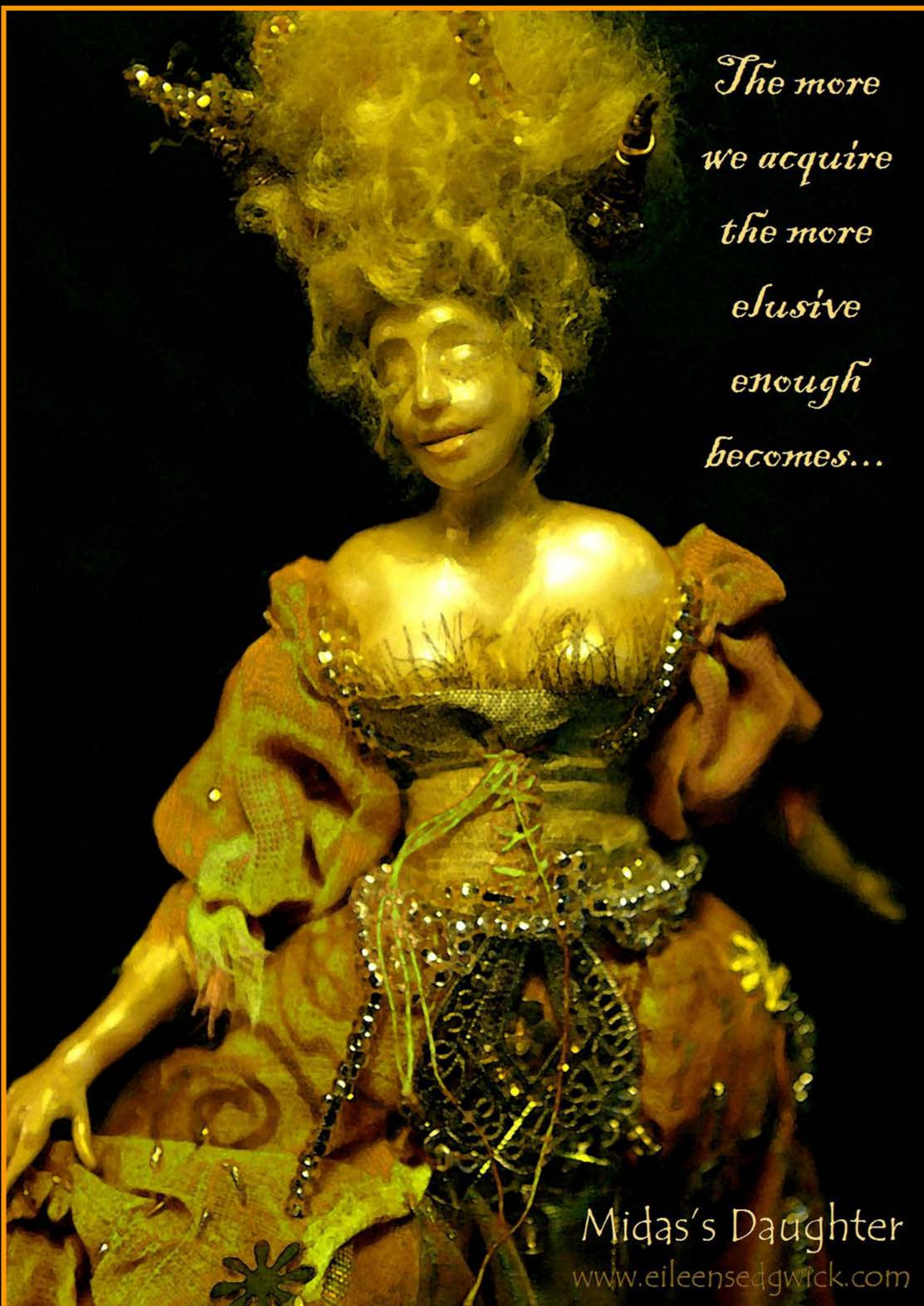
www.eileensedgwick.com



Text and photographs © Eileen Sedgewick 2014

Formatted by Sally Watson





*The more
we acquire
the more
elusive
enough
becomes...*

Midas's Daughter
www.eileensedgwick.com

Getting to Know you



Ann Kearney *Miniature Crochet Artisan*



We put AIM member Ann in the inquisition chair and she told all!

Ann has been working with crochet for many years. She is happily married, has 3 grown up children, 4 grandchildren and lives on the south coast near Portsmouth, UK.

After her children were born she had various part time jobs but her main interest has always been crocheting. In the 70s, when her daughters were very young, Ann began designing crochet clothing for local boutiques and other crochet items for specialist shops and friends. She also designed many clothes for her children.

We have to ask what attracted Ann to miniatures in the first place. She explains: "I had been exhibiting full size crochet at Craft Fairs for a few years when someone asked me if I made items for dolls houses and told me all about magazines, clubs and dolls house shows. Once I had designed and made a few items, the ideas kept coming.



At the time there seemed to be a lot of miniature knitting around, but not a lot of crochet; certainly I couldn't see anyone who specialised in crochet. After that I continued to sell at craft fairs and included a few crochet miniatures, until about 1994 when I started to exhibit at dolls' house fairs and every year since 1998, at the Autumn Miniatura. Now I have added a few non-crochet items, such as perfume and toiletries which I make with various beads and findings."

Ann has now been making miniatures for about 20 years. Unsurprisingly, as a child, Ann's favourite toys were anything to do with dolls and dolls' houses. She was also keen on photography.

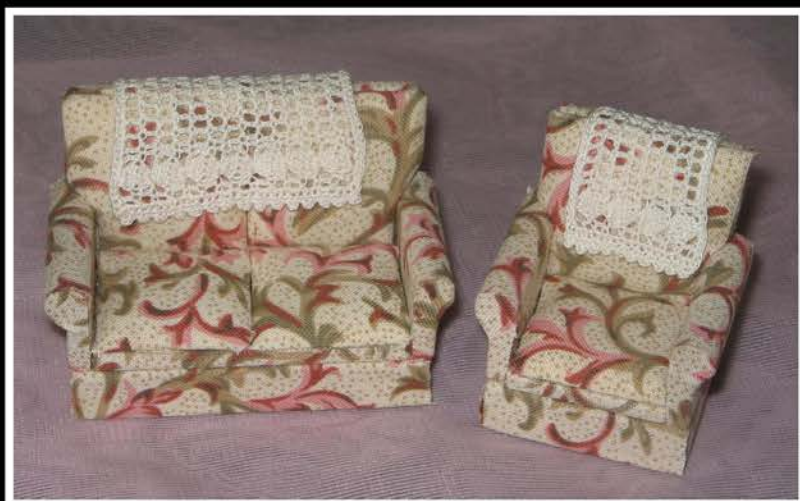
Her first miniature purchase was a lovely dark skinned 3 inch doll from a charity shop. We love those charity shop finds. Ann especially admires people who make OoAK babies, such as Gina Holland, to whom she has just been introduced on Facebook, and the Cynthia Howe 'belly button' babies.

One of Ann's more unusual commissions was to design and crochet a replica of a lady's wedding dress from a description given to her. Naturally the lady and her husband were very pleased with the finished result.

When Ann is not busy with her crochet hooks she enjoys walking, bird watching and all things to do with wildlife and nature—apart from wasps and high places!



Keep the beautiful work coming, Ann.



Text & photographs © Ann Kearney 2014

www.annscrochetminiatures.co.uk

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Golden Slumbers....

Carol Lester

*Quiet Please.....
Fairies Sleeping*

Christa Chayata



"....kiss your eyes, smiles
awake you when you rise...."

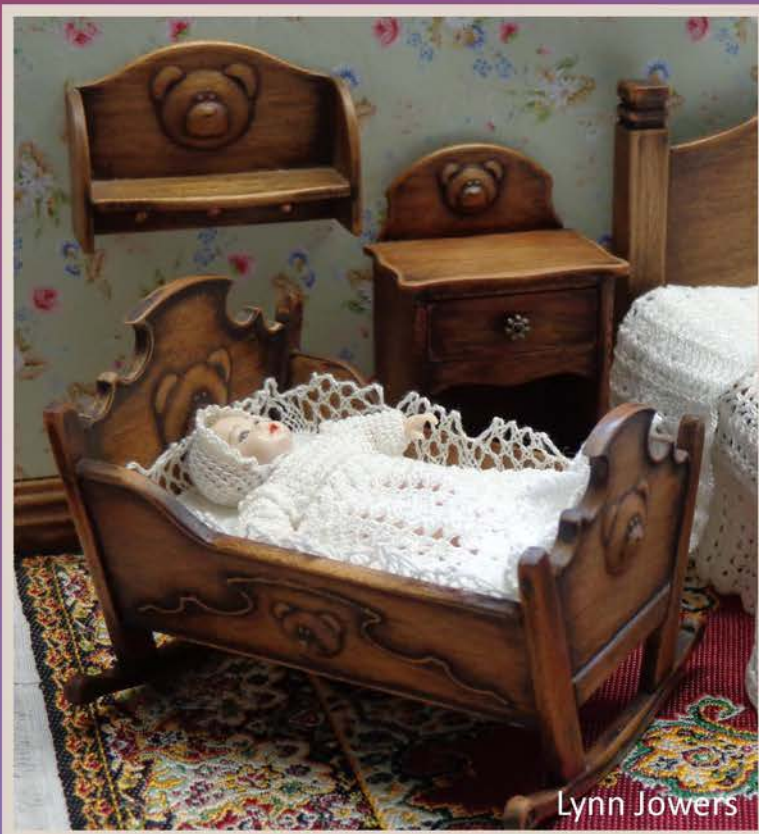
Well, yes, that's lovely if you are lucky enough to have a comfy bed and a peaceful life. In this, our golden anniversary issue, it seems fitting to go with the positive whilst remaining mindful of the less fortunate condemned to sleep in the open streets, doorways or refugee camps. In our world of miniature we are able to address the sweetness of sleep and the beauty of beds and cradles.

Sleep and its healing properties has long been the subject of literature, art and music. The mystery of dreams and the legends surrounding slumber are legion and infuse worldwide culture and heritage.

Just what qualifies as a bed? Early humans would have made do with a pile of leaves in a cave or up a tree. It must have made sense to raise a sleeping platform to avoid prowling creatures and this has led to our beds on legs, divans, futons, hammocks....the list goes on. I have a soft spot for the four poster. I imagine pulling those heavy drapes around to keep out the chill night air; so much sweeter than the communal beds in wayside inns of a previous age or the cramped cabins on ships.

Ann Kearney





Lynn Jowers

But spare a thought for the Sleeping Beauty, Rip van Winkle and the princess with the pea beneath her pile of mattresses. As a UK resident I cannot avoid mention of one of the largest beds in the world: the Great Bed of Ware, made in about 1580. It is 3.26 metres (10.7 ft) wide, 3.38 metres (11.1 ft) long. The bed is mentioned by Shakespeare in *Twelfth Night* and is now in the Victoria and Albert Museum in London. I was delighted to find this reference in the amazing Wikipedia: *In 1882, an Indian Maharajah had a bed made of solid silver. At each corner of the bed there was a life-sized statue of a naked woman holding a fan. When the Maharajah lay on the bed, his weight started a mechanism that made the women wave their fans.* There has to be an AIM member who can replicate this!

I was intrigued to discover the average sleeping times of different mammals.

As the mother of two adult males I rather thought that the teenage boy was the longest sleeper of all but, no, the koala sleeps for an amazing 22 hours a day which doesn't leave much time for anything else like eating, exercise etc. Similarly, the brown bat knocks up almost 20 hours which probably accounts for its night time activity. Suggesting that size is not really relevant to the need for sleep, giraffes need only 1.9 hours a day in 5-10 minute sessions and the Asiatic elephant manages on 3.1.

Kiss your eyes

My focus, however, is the beautiful work produced by AIM members. There are beds of all sorts, sleepy figures and charming pets. We have references to legends and fairy tales, poetry and song. Wherever you rest your head may you have a sweet sleep.



Carol Lester



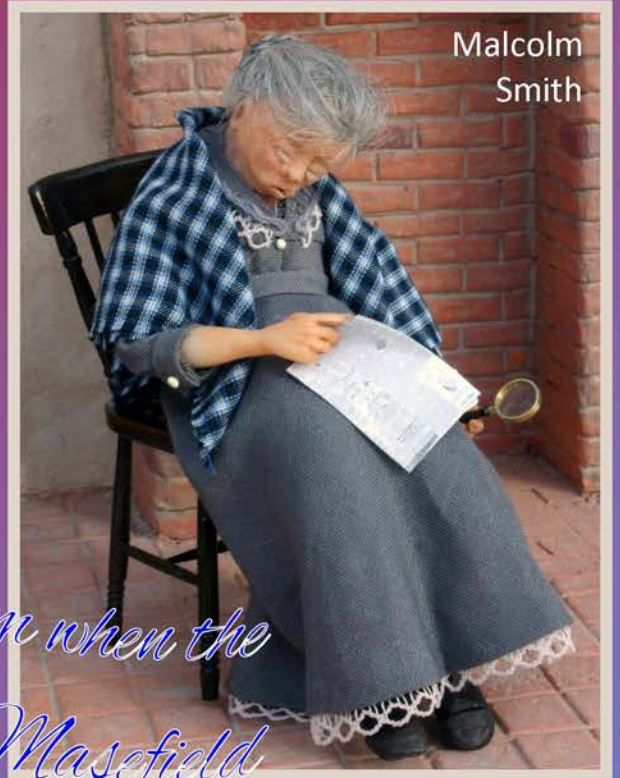
Christa Chayata

...smiles awake you...

Malcolm
Smith



Malcolm
Smith



*...quiet sleep and a sweet dream when the
long trick's over
John Masfield*



Ana Anselmo

Wie ein Marmeltier schlafen

Con i sogni non si fabbricano case



Janine Crocker



*L'unica maniera per realizzare
i propri sogni è svegliarsi.
Roberto Benigni*

"I have made this bed from Cherry wood using Tenon and Mortise joints the same as a full size bed would have. I have added a teddy head relief carving to the head and tailboard, as you can see this bed complements my nursery furniture set. The pillow and sheets are made with silk, the top cover is hand crocheted using sewing thread and I have used a vintage handkerchief that has a bobbin lace trim for the throw."



Lynn Jowers

when you rise



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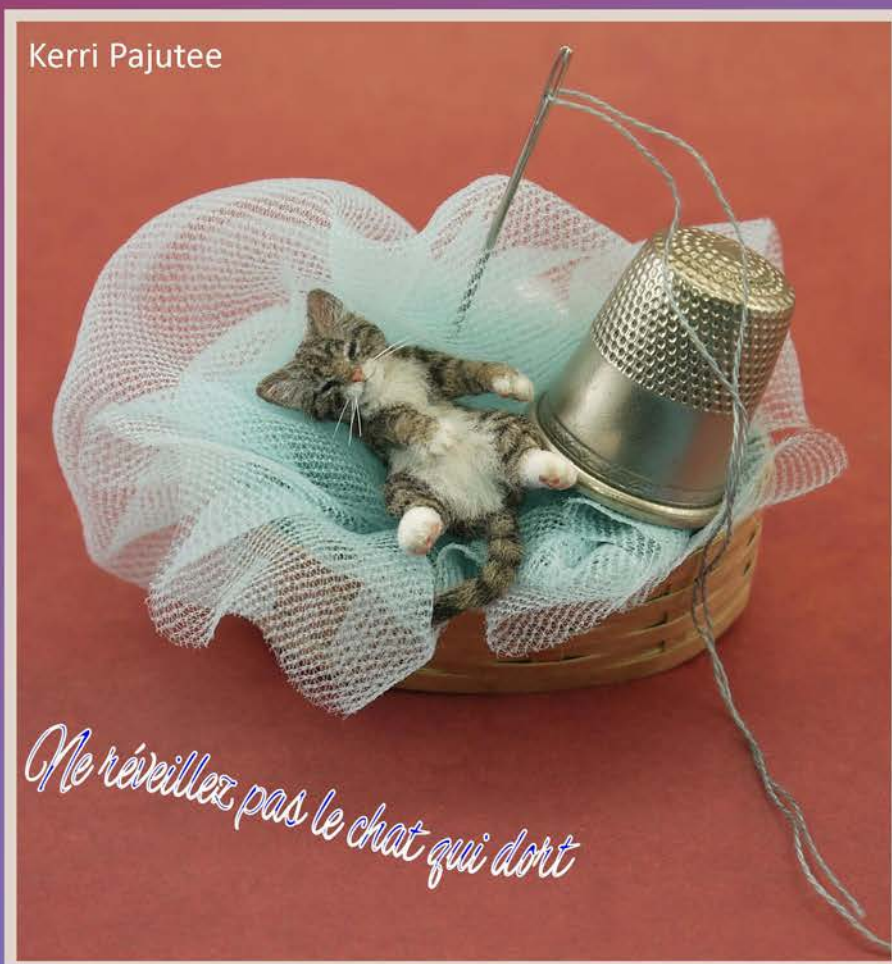
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*Thanks to all members who
 contributed proverbs and
 quotations*



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Kerri Pajutee

Ne réveillez pas le chat qui dort

*Qui se couche avec les chiens
se lève avec des puces*

*Mel sogno sei autore e non sai
come finirà. Cesare Pavese*

Kerri Pajutee



Malcolm
Smith



Kerri Pajutee



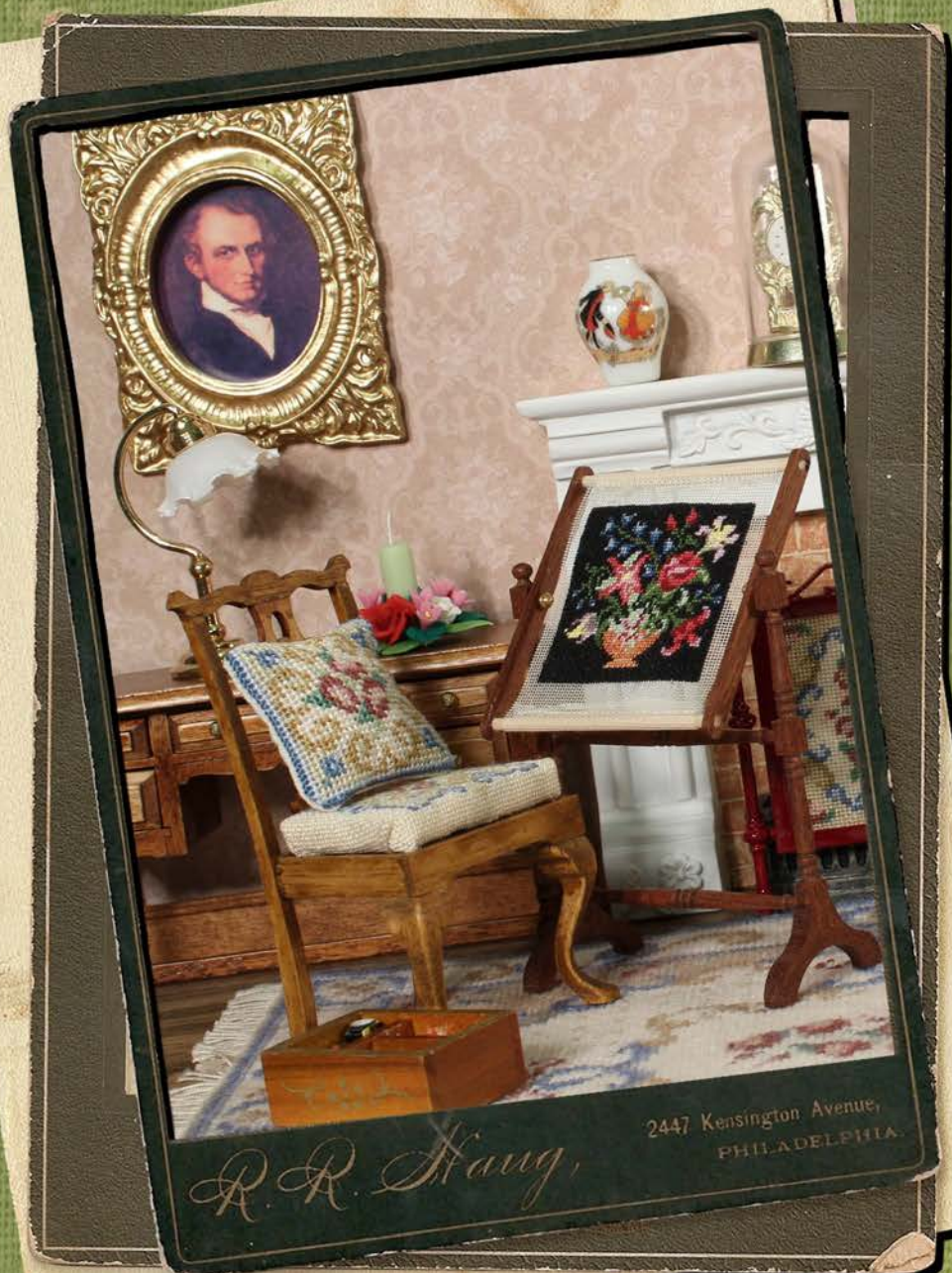
*...sleep, the innocent sleep,
Sleep that knits up the ravel'd
sleeve of care..... Shakespeare*



A baby doll with light skin and blonde hair is wearing a white lace dress with a ruffled collar and a scalloped hem. To the right of the doll is a matching white lace cardigan with long sleeves and a scalloped hem. Below the cardigan are two small white lace shoes with bows. The entire set is displayed on a solid blue background.

formatted by Marianne Cook

A NEEDLEWORK SCRAPBOOK
BY
AIM MEMBERS

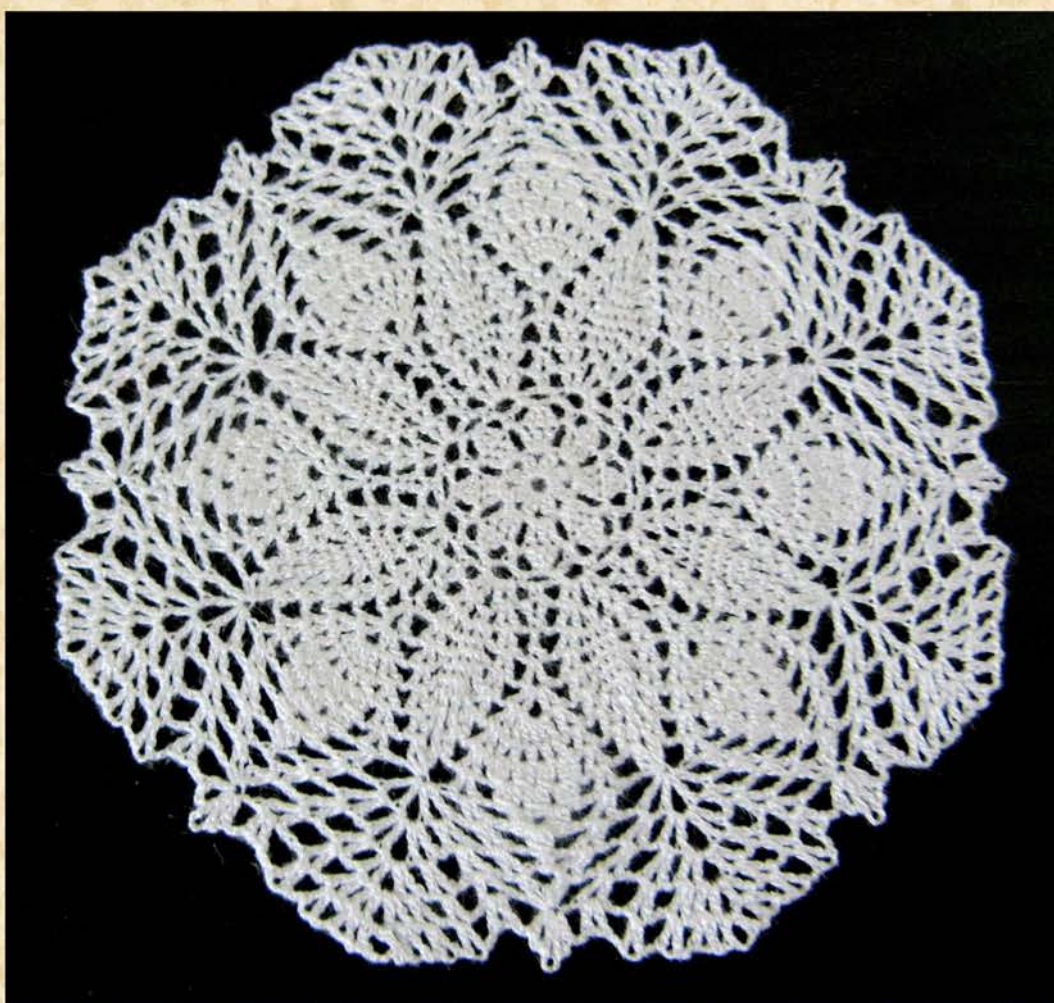


COMPILED BY KATHI R.
MENDENHALL

There was so much to add to the album it required me to sort by Fashion and by Home products in Needlework. This issue we enjoy the fruits of the labor of our many needlework artists in Home Fashions. This will conclude our scrapbook on Needlework. Kathi Mendenhall

On the Cover
Janet Granger

"I feel I have always been stitching! I started when I was four (46 years ago), and I have never stopped. I was self-taught, learning mainly from library books, as no one in my family enjoyed stitching. All my designs are historically accurate. I particularly like working out miniature versions of William Morris designs and Aubusson carpets. "



Ludwina Akbulut

"When I started to decorate my room boxes, I needed curtains, a table, bed covers, and many more small details, which I could crochet. I sit on my loom for a long time each day so when I need a little break from my loom I pick up my crochet needle and make these dollhouse crochet pieces...I just cannot sit and do nothing! I have shown my crochet work to others and received very good comments. I love making miniature table covers, dollhouse doilies, miniature bedspreads, dollhouse Afghans and much more. I use Gütermann silk sewing thread and a 0,4 crochet needle. "



Stumpwork

"is a style of embroidery where the stitched figures are raised from the surface of the work to form a 3-dimensional effect."

(Wikipedia)



Janet Harmsworth

"I made this stumpwork picture in 1991 referencing a sepia photograph of my great aunt's wedding, which took place in and around the time of the First World War. All the clothing was made separately using needle lace techniques and then applied to the background, the faces and bodies were made using needle sculpting techniques. The figures are approx 6 and a half inches tall. (The sepia photograph which is framed and hangs alongside the stump work piece.)"

How it was achieved

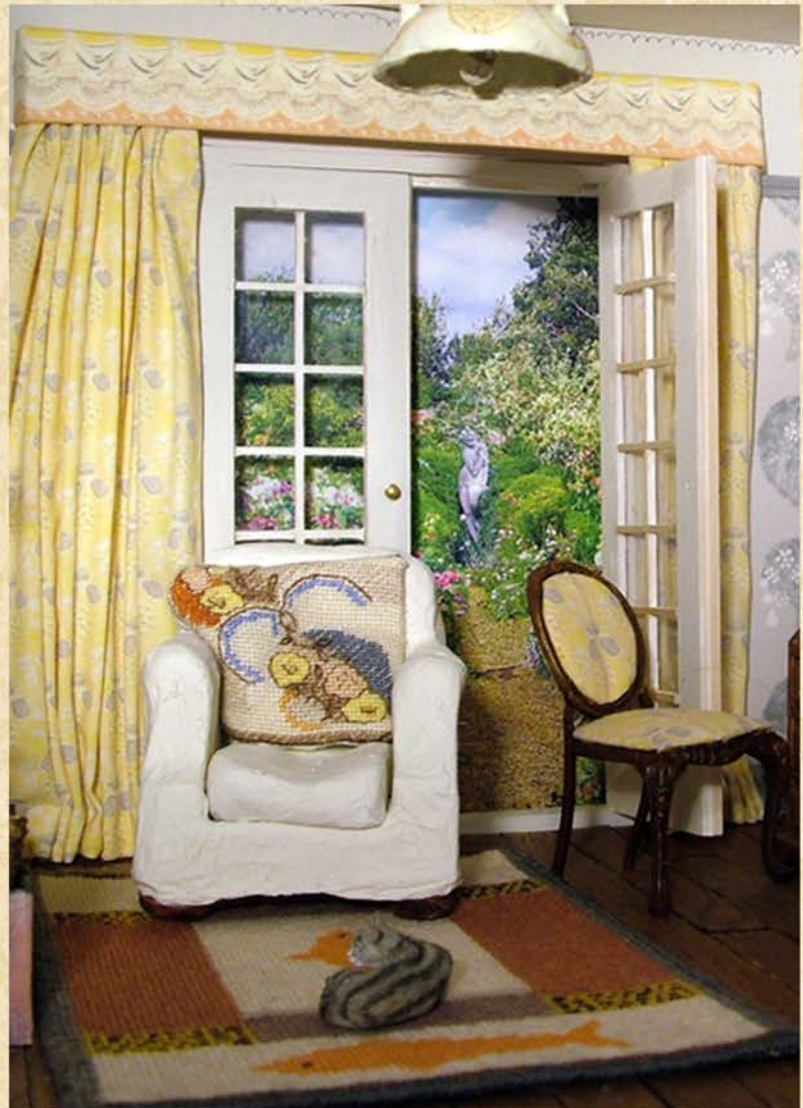
"My Stumpwork picture is a combination of raised embroidery and needle lace. Needle lace is a technique of stitches worked onto a framework of threads couched down onto a temporary background, which once filled with buttonhole stitches can be removed and applied to your embroidery. The clothing in the picture was individual needle lace pieces as described above, the faces are needle sculptured slips of fabric and the hands bound wire. All these individual pieces are then appliquéd over small amounts of padding onto a painted and embroidered background."

"The house is 1/12th and inspired by Charleston Farmhouse in Sussex, South East England, the home of Bloomsbury Group painters Vanessa Bell and Duncan Grant from 1916 until Duncan's death in 1978. "

Marianne Cook

Cushion and Rug

"The cushion for the Garden Room is a simplified version of an actual cushion from the room in Art deco style. I charted it from a photo of the original then stitched it with 2 strands of embroidery cotton on 32 count canvas. The fishy rug is a version of the original, in Appleton's crewel wool on 22-count canvas. I also reproduced and printed the fabric for the curtains, seat cover, and pelmet."



Mirror

"This was my first attempt - cruder work than the other pieces. A curious mirror frame hangs over the hand basin in Vanessa Bell's bedroom. I have given you a picture of it shown with the original. It was charted then stitched in Appleton's crewel wool on 22-count canvas. If I did it again, I would do it on 40-count gauze to get more detail."

Marianne Cook , cont.

Duncan Grant's Rug

"A simplified version of the original which was designed by Duncan Grant and stitched by his mother. I have given you a picture of just the rug, and one of the rugs against the (faded) original. Again, I charted it from a photo, and then stitched it with Appleton's crewel wool on 22-count canvas."



Duncan Grant's Day Bed

"I Copied from the day bed in Duncan Grant's bedroom, sewn with 1 strand of embroidery cotton (floss) on 40 count silk gauze. I charted it from a photo of the original. The back cushion is reproduced from the original - I copied and printed the fabric, then made up the cushion."



Shelley Norris

"The finer details like the flowers and vines are done using 2 strands of floss and French knots. I used one strand of floss for the borders and background, and needle punched it. This particular rug took 22 hours to complete. "





Ludwina Akbulut

"I work on a small Turkish silk loom. To knot carpets I prepare the loom, putting warp on it. The material used and the way it is put on the loom defines the number of knots possible and the density of the carpet, which is important for making miniature carpets.

When the warp is ready, I can start to weave wefts and make a line of pattern by tying the knots in the different colors to form a design: working upwards in lines of weft, knots-weft, knots and so on."

Images and quotations © 2013 the artisans named
formatted by Kathi R. Mendenhall





Janet Harmsworth

"The bobbin lace square made in silk thread is part of a 1:12th scale patchwork bedspread that I never finished (black silk just too hard on the eyes)"

Missy Boling

"I just finished this petit point piece. It is completed on silk gauze 48. The time it takes to stitch depends on the complexity of the design. My stitching time averages about 1 hour for every 200 stitches. That means a one inch (2.54cm) square piece, a small cushion in 1/12th scale would take about 1 hour. On this 48 count piece, a more complex design, about 12 hours or more. A 5' X 7" carpet in this same size would take about 403 hours."



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Taken Out of Context. Conversations between one Miniaturist to Another...is it any wonder that our non-miniaturist friends don't always understand us???

A husband asks his wife how things are going. She replies, "Not great, I just dropped my head on the floor and there's fuzz on it."

Some time ago my husband opened the oven door expecting (hoping?) to find dinner. Instead he found some polymer dolls being cured. He looked confused and asked, "Is that Hansel and Gretel?"

The other day, my husband asked me to put drops in his eyes and I said, "Okay, give me a minute - I need to get my head out of the oven."

As one club member was crawling around under the table at our meeting, she said, "I've lost my drawers under the table!"

'Taken Out of Context' is compiled from postings to the AIM group or other groups, or from conversations in chat rooms, or overheard at shows (with permission, of course, from the speaker!) To send in a snippet of conversations between miniaturists that would ONLY make sense to other miniaturists, e-mail Janet Smith at **desertminis@gmail.com**.

Formatted by AIM Member, Janet Smith of
Desert Minis, Inc., www.desertminis.com.

5mm heart punch (this is just a little smaller than $\frac{1}{4}$ ").

Mini beech leaf punch.

Stranded embroidery cotton (floss).

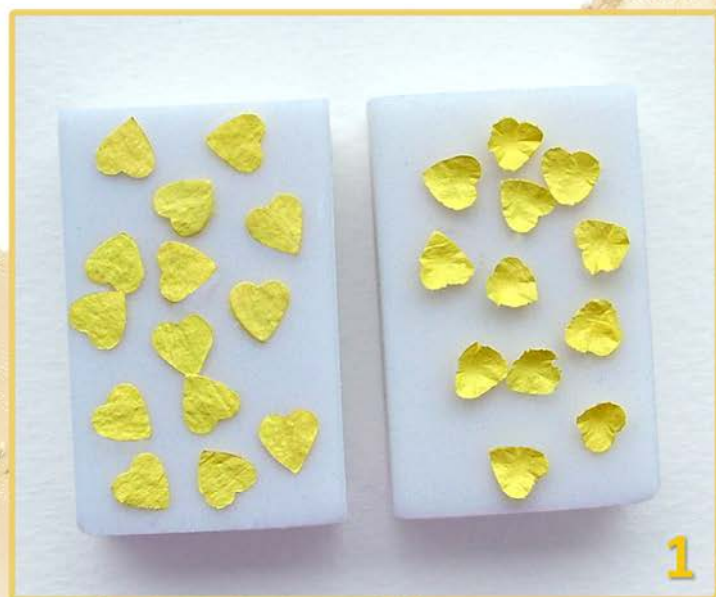
Coloured/painted lightweight paper.

Paper covered florist wire, 28/30 gauge.

High tack glue, fine tweezers, cocktail stick/fine glue applicator, darning needle, small scissors, rubber (eraser), ball emboss tool.



method



1 Punch hearts in your chosen colour - these roses are yellow but of course you could make them in any other rose shades. Lay them on a rubber (eraser). I use acid free tissue paper which I colour with acrylic paint, but if you are new to making miniature flowers, you may find it easier to work with a lightweight (computer) paper. To make old-rose style roses like these, with open centres, you need about 8 petals per flower. Cup the hearts with a ball emboss tool.



2 Gold coloured embroidery cotton (floss) was used for the stamens in these roses, and it would also suit other rose shades. Cut lengths of cotton about 6mm ($\frac{1}{4}$ ") long and lengths of wire 25-38mm (1"-1 $\frac{1}{2}$ ") long. Dip the end of a wire in glue and fix a length of embroidery cotton to one side, all six strands, using fine tweezers. Stick a second piece of embroidery cotton to the other side. When the glue is partly set, roll the cotton gently between finger and thumb to secure and neaten.



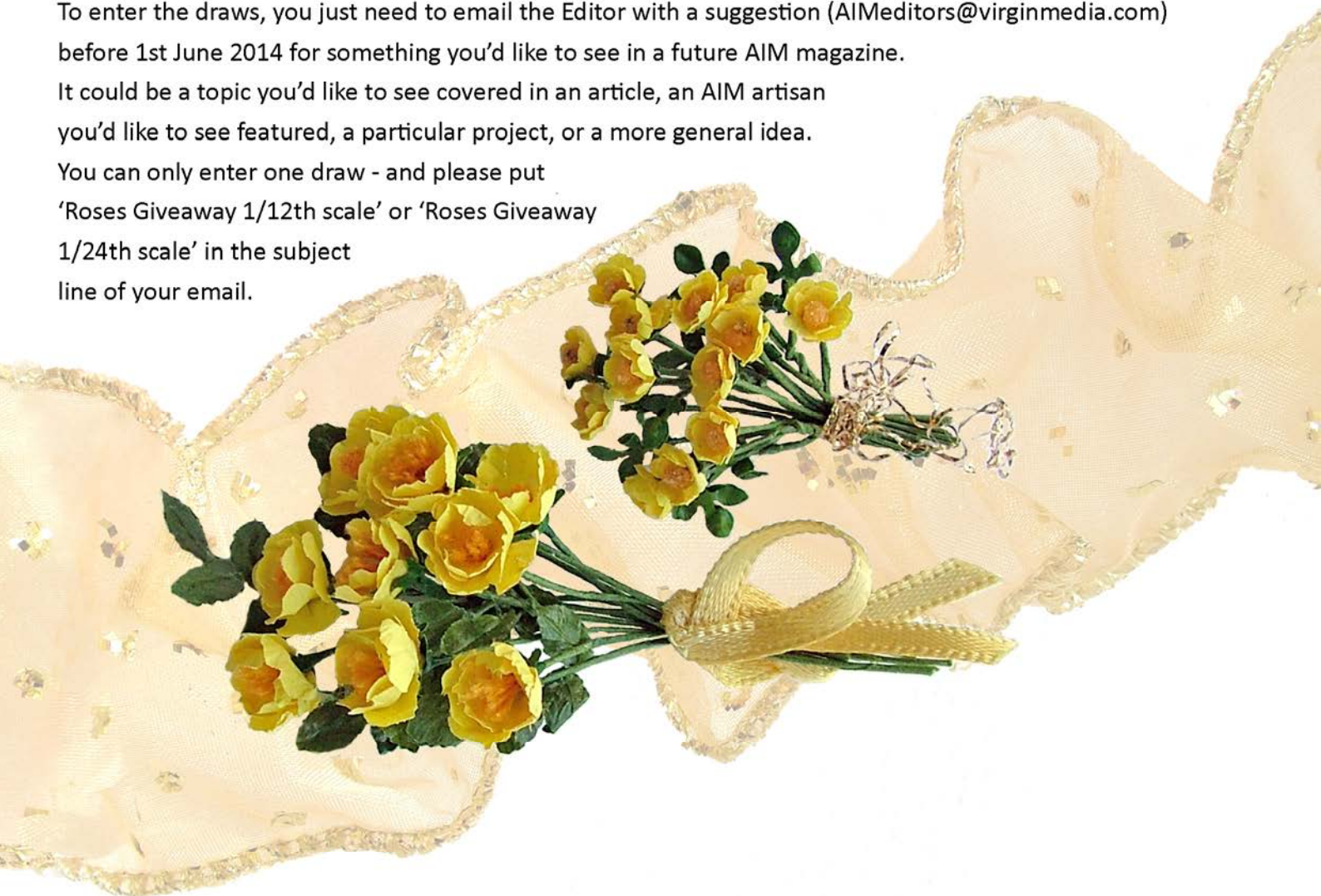
3



4



You can only enter one draw - and please put 'Roses Giveaway 1/12th scale' or 'Roses Giveaway 1/24th scale' in the subject line of your email.



To make these roses in 1/24th scale. . .



For 1/24th scale flowers the method is pretty much the same as for 1/12th scale - halving all proportions of course. Use a 3mm heart punch for the rose petals, and either cut up the petals of a mini daisy punch for leaves, or use a mini twig punch for the leaves. Use the finest florist wire (32 gauge) and tiny stars for sepals. The only step which I would do differently is the rose centres. You can achieve a very successful effect using coloured sand. Just dip the end of the stems into tacky glue, then into sand. When the glue has cured a little, shape the sand into a smooth round shape with your fingertips, then leave to cure completely. Then attach the petals in pairs as for the larger roses. If you are going to tie them into a bunch also use a finer product. For 1/12th scale I used 2mm ribbon, and for 1/24th I unravelled a bit of gold bunka.



A Miniature Eye On The Hebrides...



*With Sadie Brown
Of Homewardflight*

It's very exciting and slightly awe inspiring to know that the AIM iMag is 50 issues old! Happy birthday and a big thank you to all the people who have, over the years, turned it into such an attractive and interesting magazine. Well done to you all!

As I sit here writing, the window is open and the curtains are being caught by a light breeze that is warmed by the sun which feels so welcome. It's hard to believe that only a couple of days ago we were being blown by winds of over 70 miles per hour and it was wet and dark out there. Now the sky is satin blue and our loch reflects its beauty along with a perfect replica of the green hills that surround it. Soon the field next to us will be full of new mothers and their joyful little lambs who are so certain that life is good and, somehow, pass the feeling along to us.

Earlier I had been in the garden and an older member of our community stopped to talk. I'd just been thinking about the iMag's fifty issues and on a similar theme my mind turned to what our island would have been like fifty years ago. As my companion began to tell me how things were then I realised there was very little difference from how it was then and how I remember it at the beginning of my life 25 or 30 years ago.

We remembered the time before our elegant bridge, which opened in October 1995, when we would queue at the slipway at the Kyle of Lochalsh to take us over the five minute crossing to Kyleakin on Skye.

There were notices on the road to the slipway warning us there might be queuing on the road itself and, especially in the summer when there were visitors, there were often quite long waits to get across. Kyle of Lochalsh was like a frontier town and, especially to a little girl, it was all very exciting.



The first ferries that I remember were the small MV Lochalsh and MV Kyleakin which could carry twenty eight cars but in 1991, even as the building of the new bridge had been confirmed, we got MV Loch Fyne and MV

Loch Dunvegan, each one carrying 36 cars, and they remained until the end of the crossing's life. After the bridge nothing was ever quite the same again, especially Sundays, for the ferries didn't run on Sundays and I can still remember the happy, contented glow that I had when I woke on a Sunday morning and knew I couldn't get off the island and no one could get on! A knowledge which held within it an incomparable magic!

We also remembered the days when fresh vegetables were only delivered to our tiny Co-op once a week and as everyone was waiting for them, were sold out within the hour! I think it must have been this shortage of fresh vegetables that gave me an obsession with creating miniature vegetables. I would make displays of perfect veg all ready to show at the local horticultural society and muddy ones just out of the field, tumbling out of sacks. I'd fill crates until they were overflowing with cauliflowers and cabbages and baskets full of everything the miniature houseperson (not leaving all the 1:12th scale chaps who're a dab hand with more than a miniature microwave out!) could possibly need in their kitchen. Then, of course, there were the sumptuous dinners I would make for my doll's house family where vegetables always ruled supreme. When I came in from the sunshine and the gossip I actually made a little basket of veg and there's a photograph of it on the first page! I wonder what your obsession or favourite mini to work on is and why? I would love to know!

It's surprising how affected we are by the seasons, don't you think? Right now my thoughts are most definitely with the wonderful dawn of Spring and all it brings so, before I even knew I was doing it, there were some of our Homewardflight signature cake slices covered in tiny 'sugar' flowers in the heart stopping colours of the new season. Isn't it good when you can bring happiness into your work? Then again, it wouldn't be this time of year without the mouth watering temptation of Easter Eggs! Below are four, two dark chocolate, one milk and one white that I made solely because they were like the ones given to me as a child and they make me smile all over!



Even while I'm thinking of Spring, like most of us and especially after the terrible winter, I'm longing for Summer so to bring it a little bit nearer there's also a cake I made for the Summer Solstice!

Before I go, here's to the next 50 issues of the iMag and all the pleasure they bring and oh, as we might say on Skye May the roof above never fall in; May we below never fall out! 🍷



Text & Photographs © Sadie Brown

<http://www.homewardflight.co.uk>

<http://www.homewardflight.etsy.com>

Formatted by Sadie Brown



All that glitters...

minerals by Wendy Smale

In the famous casket scene from Shakespeare's *The Merchant of Venice* three suitors vying for the hand of the beautiful Portia are shown three different caskets: one of gold, one of silver and one of lead. Their test is to select the one that contains a portrait of Portia. Each contains a message and an object to emphasise that outward appearance is not everything.

It is the dull lead box which contains the likeness of the beautiful Portia but one of the young wooers selects the golden one assuming that the most precious metal is fit for beauty. He finds a skull and the words:

*All that glisters is not gold—
Often have you heard that told.
Many a man his life hath sold
But my outside to behold.
Gilded tombs do worms enfold.*

This, as with many of Shakespeare's sayings, has become embedded in the English language, often as "all that glitters is not gold".

Here Wendy Smale shows how easy it is to be fooled by a golden appearance.



The old adage says "All that glitters is not gold" and it is literally true when it comes to minerals. Gold can be found in a pure form that catches the eye, as native gold nuggets or flakes, while many other minerals also look gold coloured and can be mistaken for gold.



This pewter figurine of a gun-toting prospector panning for gold includes a small nugget of actual native gold from Alaska.



The most well-known of the gold look-alikes is pyrite, colloquially known as 'Fools' Gold' for obvious reasons. It occurs around the world. Pyrite is interesting in its own right as it can take a number of different geometric forms. It is much harder than gold and cannot be scratched by a fingernail, while having more of a brassy colour.



This rock shows pyrite on the top left, where it could easily be mistaken for actual gold. It comes from Missouri, USA.



This specimen of jumbled pyrite crystals is from Peru.



A multi-faceted pyrite sphere from Villarijo in Spain is almost sculptural.



A massive spray of bright pyrite from Ohio, USA, looks different yet again.



Marcasite is related to pyrite. This rather attractive spiky sphere is also from Ohio.





This piece has gold coloured astrophyllite in a white matrix, and is from Russia.



And finally, how about a golden dragon clutching some treasure, in this case an amethyst crystal?



The gold sprays of rutile on this specimen are very attractive, and come from Brazil.



Text ©Wendy Smale
and Sally Watson 2014
Photos © Wendy Smale 2014
wsmale@windstream.net
www.wendysminiatures.com
formatted by Sally Watson

Completely Contemporary

by AIM Member Kathi Mendenhall



A Little History First

While assembling the Albums for Needlework I was sent an interesting project, not yet completed, by Gina Zimmerman. I liked the project and knew it was needle punch but had never heard the term "Russian Needle punch." (We often call it punch needle embroidery.) So this got me thinking and with more research on the subject I found needle-felting to be quite an old craft.

I cannot figure out why it is called Russian necessarily, however the technique seems to have been used by Russians to decorate their clothing and also elaborately decorates church vestments. Punch embroidery is a solitary pursuit. Punch stitching is found as early as 15th century and used by needle workers especially on church vestments, and interestingly is documented as a craft done by sailors on long voyages.

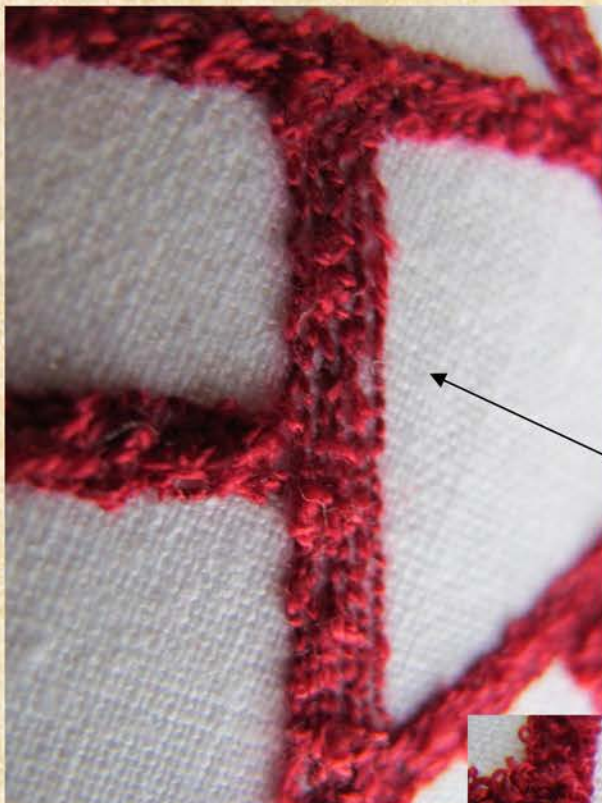
Punch stitching is a yarn craft but most miniaturists use bunka and embroidery floss as these fibers more in scale with miniature projects.

Skilled embroiderers now use luster fibers and about anything interesting on the knitting and needlework market today. Using varied fibers allows for more creative expression in the work.

The tools of the trade are simple, 60% polyester and 40% cotton fabric, a punch needle, and a design printed on the fabric. The fabric is pulled taught in an embroidery hoop. The needle itself is fitted into a handle and consists of a metal tube with an eye at the tip. The punch needle and the handle which guides the threads or fibers through the needle tube. Once the stitch is mastered, one fills the design areas with the colored threads.

Over the years, punch needle embroidery has moved from craft to art and enjoys quite a following. The technique, once learned provides the miniaturists with gorgeous rugs, and even some beautiful clothing fashions.

Follow the steps to see Gina create this wonderful contemporary or modern area rug.



Gina says, "I am currently working with something new (to me), a Russian punch needle to complete this rug in 1/12th scale. The needle is punched through from the wrong side of the fabric and makes loops on the right side, the result is similar to a shag rug. "

The work from the back (from which the work is completed) showing the drag marks of the punch needle.

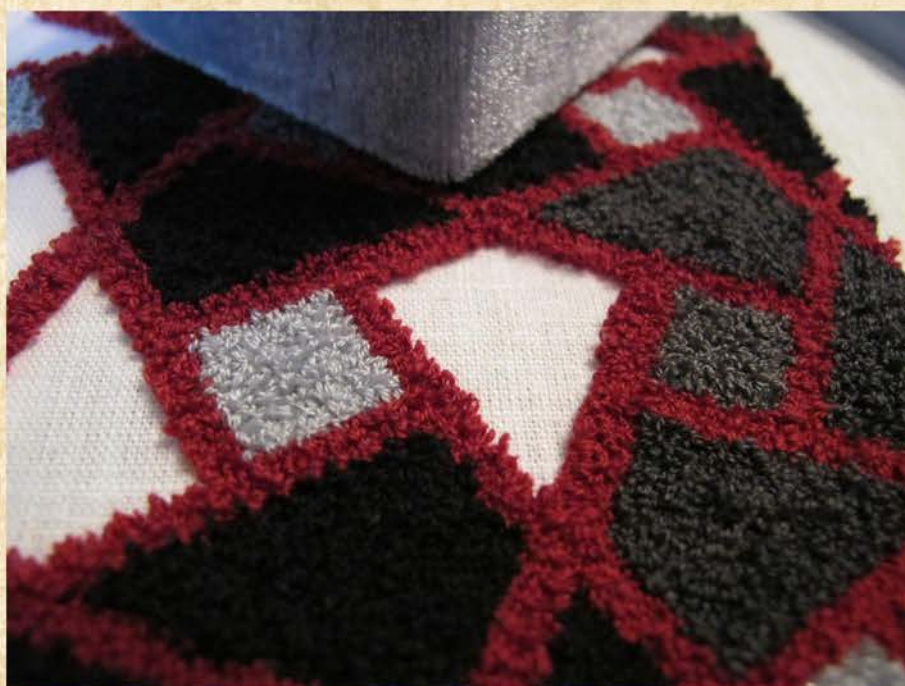
The work from the front showing the pile created with the fibers.



" This is the work in progress. My plan is to finish this rug with a dark grey, a light gray, black and white. The finished rug will be around 6" X 8". " (Gina Zimmerman)



Gina continued to send me her progress and I waited for the finished product. I thought her color choices were wonderful and gave a lot of contrast. This made the work interesting. I especially liked the cruciform style as it allowed my eyes to move over the project and take in the balance of the whole work.



Here Gina provides us with another picture of her progress. She is slowly adding the stitches and filling the spaces of the geometric shapes.

Close-up and a full view of the carpet in the hoop. The hoop keeps the fabric taught while punching.



Gina continued to send me her progress and I waited for the finished product. She managed to get some variation and a lot of interest in the work.

Reading and researching this old art form made me want to complete something as well. I have the supplies, now I need to get to work. I want to thank Gina for showing her work in progress, and the wonderful results are truly professional.





Another contemporary display with a sectional sofa. As you can see punch needle, or Russian Needle Punch, has many possibilities. Try your hand at it soon.

Punch Needle project by Gina Zimmerman, formatted and written by Kathi Mendenhall.

Photographs and text © the AIM members above





Golden Anniversary



Banner

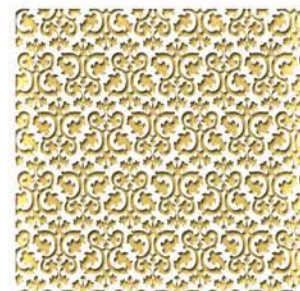
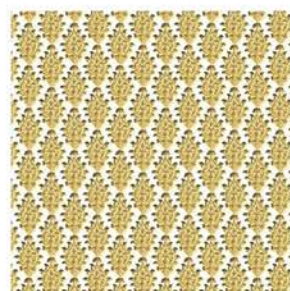
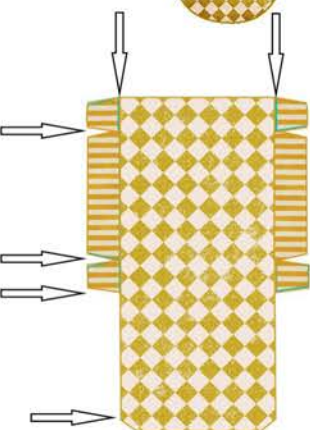
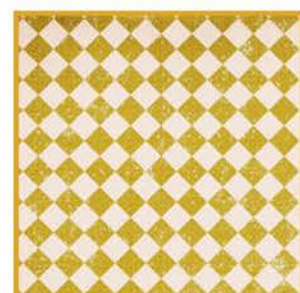
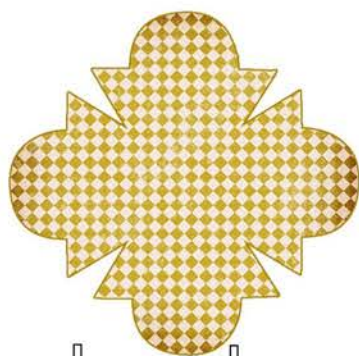
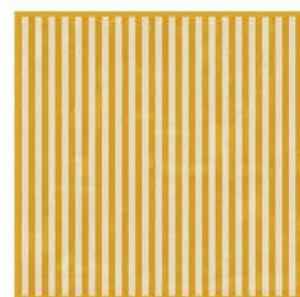
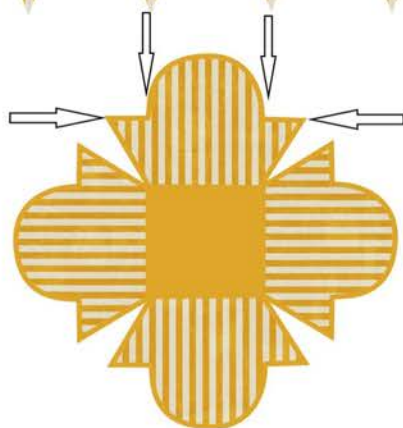
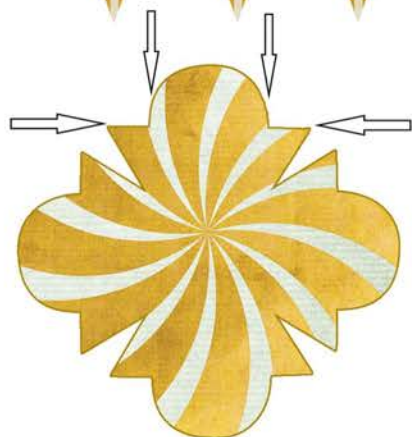
Rectangular Gift Boxes

Square Gift Boxes

Gift Wrap

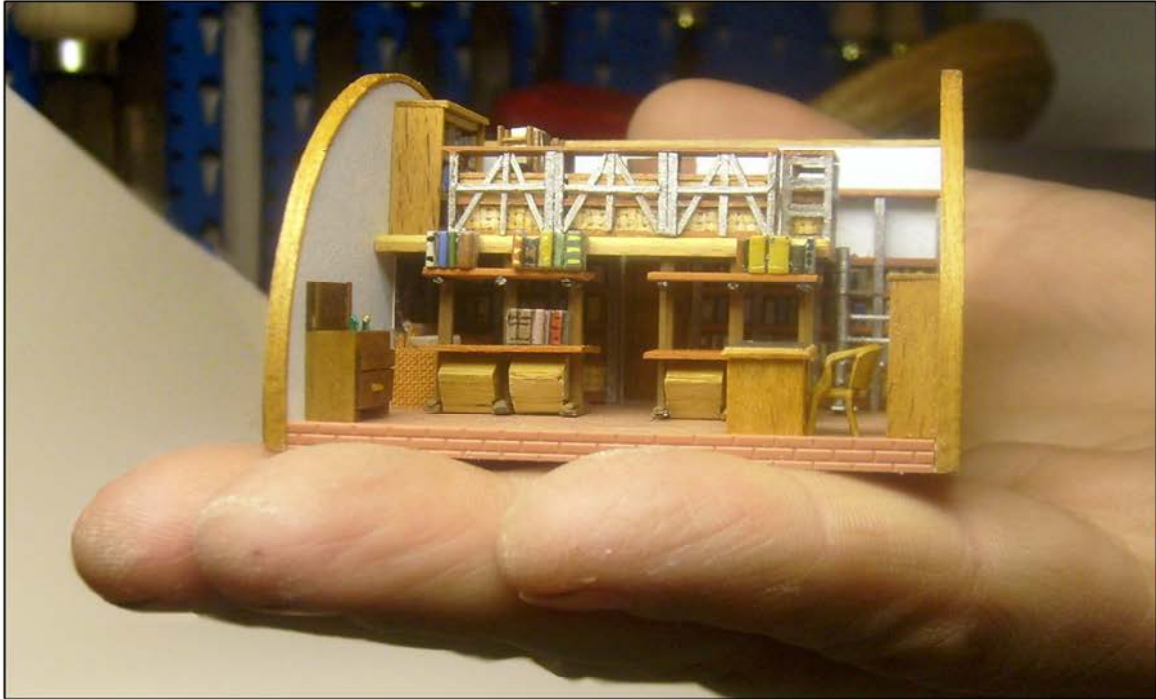
Plates

I sell self sticking ribbons in narrow stripes for mini bow making on my blog. There are about 24 different colours.



‘A Darling Loft’ *a special microscale project*

Some years ago a friend of mine, a designer and artist, told me to be happy and sad at the same time: happy because he had obtained two Russian children in adoption and sad because, for space problems, he had to leave the loft in which he was living and working. However he wanted to preserve the memory of that place and asked me if I could reproduce his darling loft in microscale.



I accepted with enthusiasm even if the work revealed itself more difficult than I expected. It is one thing to invent a space, another is to reproduce an existing one exactly, with measurements, proportions, furniture etc.

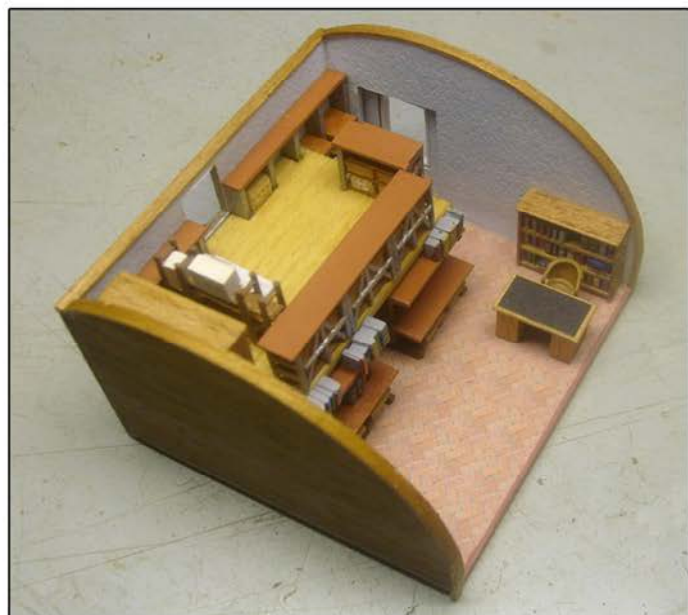
He lived for many years in his study and in that place had accumulated many memories and objects: paintings, souvenirs from travels, works and drawings, even a dummy anatomy for painters called ‘skinned’. He wanted me to reproduce as closely as possible the majority of these objects, including a sofa covered with yellow and orange striped fabric that, as a whole, would have been little seen, and a large poster depicting a print of 1800.



Text & images © Francesca Vernuccio 2014
www.francescavernucciminiatures.it
formatted by Marianne Cook

I have succeeded in also reproducing in scale the floor of 'cotto', a traditional type of Tuscan tiles. I found an example of the same floor in an advertisement for a tile company and after having scaled it, I printed and glued it. The most difficult thing to be realized has been the intermediate floor and the bookshelves, those on the wall and the one that divides the room, because those were constructed to fit that space using recycled materials found in an old printing house and the upstairs had wicker baskets instead of drawers. I made the baskets by coating little wood pieces with canvas embroidery that I later coloured with transparent shellac.

It was hard also building the 'madia', Tuscan country ancient furniture where farmers were keeping the flour and the bread, which my friend had inherited from his grandmother, and the old office desk with leather covered. For this work I have used as much as possible the same materials as the originals, wood, cloth, metal, paper, leather, etc, as can be understood from looking at photos of the furniture. This would have been made to provide extra funds to needful families of farmers and labourers living on the edge of poverty and starvation.



KJ DOLLSHOUSES

'FOUR YEARS ON'



It's now been just over 4 years since I took early retirement from the construction industry and started building 12th scale Tudor dolls' houses and, for my sins, nearly the same length of time since I wrote an article for the AIM magazine, so I thought it was about time I put that right.

Generally it's been a very enjoyable journey so far, meeting many new friends, most of whom have been involved with miniatures for many, many more years than I have. During this time I have attended several shows including Miniatura, Kensington, the Midlands Show and Dallas, and one thing I have learnt is how dedicated most artisans are and more impressively, how many very clever people there are out there making items for this very addictive hobby.

I haven't found shows to be very successful for me but I fully understand the reasons behind that. The main reason is that not many people go to a show and decide on the spur of the moment to spend anywhere between £1500 and £5000 for one of my houses. Having said that however, I have sold 3 houses at these shows and much more importantly, it has been a very useful platform on which to show my houses, and I am sure that additional sales resulted from my houses being seen.



AN UPDATE FROM KEVIN JACKSON

I am not ruling out doing any more shows in the UK but one of the problems I have is never knowing if I am going to have a house available to take to one. If I am not working on a commissioned order I spend time developing a new design which I then either advertise in magazines, on my website or my blog. So far they have always sold which means I never have any stock as such. What I do about shows now is, a couple of weeks before a show date, if I still have a house available, I contact the organisers to see if they have any cancellations and invariably they do, so I can leave it to the last minute.

I took a house over to the Texas Miniature Showcase in Dallas in May of 2012 which was a bit of a nightmare to arrange and unlike previous houses I had shipped to America which were for US citizens, the house was subject to quite a large customs charge because I was importing it on a commercial basis for me to resell. A US citizen does not have to pay any customs duty to import a house for them personally.

It was always going to be a worry about what to do with the house if I didn't sell it at the Dallas show, but luckily I was able to arrange for a local store to agree to take it and sell it for me if I didn't. Even more luckily, I sold the house to another dealer so was able to really enjoy the second week of the trip by hiring a red Mustang convertible and doing a road trip

down to Austin, Galveston and New Orleans. I took 2 of my sons with me to help with the packing and unpacking of the house so we had a really good family road trip, albeit I blew all of the money from the sale of the house on this one adventure, but it was well worth it.



Pilgrims' Rest House at Dallas Show



Texas road trip starts...

Whilst at the show I met some wonderful people including Rik Pierce of Frogmorton Studio, who most people will know is a very well respected creator of castles and fantasy miniatures. It was great to have Rik compliment me on my work and for him to go as far as to say that they were the best examples of Tudor houses he had seen.

I also met another dealer at the show, Maria, who has a shop called The Little Dollhouse Company in Toronto, who agreed to take the house back to her store if it didn't sell.

I have since made another house for her and shipped it to her which she has on display in her store and which she takes to shows in America.

THE 'GREAT HALL' HOUSE

Very early on I decided to start numbering my houses just so it was easy to keep a record of how many I built, I knew it was never going to be a vast number as I personally make every part of every house myself and depending on the size and complexity of the houses can only make 6 or 7 each year. The last house I was commissioned to build and which I delivered a couple of days before Christmas was house number 28, with 29 just nearing completion now and number 30 commissioned to be shipped to Hawaii. It is my intention to only ever make a maximum of 150 houses. Based on me being 54 now, and assuming I will be able to carry on building them until I'm 70, this gives me another 16 years at the rate of 6 or 7 per year.

At the start of each house build I always find myself thinking about how I can add even more detail or special features to them, which is not a bad thing as it means that they are always developing and evolving, but that being said it does add much more time to the building process.





Sometimes it's the customer who suggests something that they want in the house I am building for them which I then continue to develop and use in future houses. A case in point for this is the double height 'Great Hall' design that was something that a customer, Maria Saltrese, came up with when she asked me to build a house for her which she named the 'Tudor Rose'. I built the house for her and unveiled it to her for the very first time at Miniatura.

Since developing the 'Great Hall' for Maria I have built about another 15 houses and I would say that I have used this feature in at least 12 of them. The 'Great Hall' is a wonderful high room with an apex opening up into the exposed rafters, and the front access panel for this room has to be something special also, which leads to the large 9 panel feature window I designed for it.

THE 'MINSTREL GALLERY' HOUSE

So many people commented on what a great feature the 'Great Hall' was but also said that the houses I was installing it in were so large that they were not practical for everyone. This got me thinking how I could install it in a smaller house without compromising on the space. The problem with this feature is that because it is over two floors it takes away a room, which is fine in a house that has say 6 rooms reducing it down to 5, but in a house that only has 4, it would mean there would only now be 3 rooms.

With this in mind I came up with the idea of the 'Minstrel Gallery' house. It's based on a 4 storey house consisting of 4 single width rooms. The top floor can either be a full height

'Great Hall' feature or, by placing additional pieces of flooring and balustrading across the back of the hall, a galleried area overlooking the hall below is created. Alternatively this can be removed and replaced with a couple of support beams and 2 pieces of flooring which divides the room into 2 completely separate rooms over 2 floors. I even managed to keep the lighting circuits separate so if the customer opts for the 2 separate rooms they can still operate the lights independently.

There are many more photos and details of this house on my blog, kjdollshouses.blogspot.co.uk.



'Minstrel Gallery' adaptable floor

Making my houses adaptable to allow the customer to alter things as and when they want to, led me to design and build what is still an unnamed house at the moment. It has 2 interchangeable ground floor access panels, one as a shop and the other as a house. It also has internal support posts that are held in place with magnets so they can be used in various locations throughout the house.



the unnamed house as house



...and as a shop

I have continued to develop my houses and have now started building all of them using a cavity wall construction which has a couple of benefits. The main reason for doing it was due to the fact that up until this point I had only fitted wall lights to the back wall of the houses so that the wires came through the back for ease of connecting. The cavity wall means that I can install wall lights to any wall and hide the wires within the cavity of the walls. An added benefit of this detail was that it substantially increased the wall thickness so meant that it created a much deeper window reveal meaning that the window sills can be used to display accessories. The cavity wall has also means that I no longer have to tape over all of the wires on the back external wall of the houses but can now completely conceal them for a much tidier finish.

The main development of the electrics in the houses is the inclusion of remote controlled systems to all of them. At the start I only fitted the systems on the larger, more expensive houses, but now that David at Micro Miniatures (www.microminiatures.co.uk) has developed a wider variety of systems including smaller ones, I have been able to fit them to my cheaper houses also. These systems not only allow the customer to control all of the lights and fires independently via the remote controller, but they also allow a memory function for setting the lighting level and also a dimming control.

EXPORTING



I was approached about 18 months ago, like many other artisans, by a company whose sole aim is to identify products which might be copied from exclusive hand built items and mass produced in countries such as China and Taiwan, before marketing cheaper inferior copies of them around the world. I was pestered for a couple of months and was even offered to be flown out to China to view their set up and discuss the idea in detail, but it never once entered my mind to even consider it.

To date I have shipped houses to America, Germany, Norway, Denmark, Canada and India and am looking forward to shipping them to even more countries. I have had enquiries from Australia and New Zealand but unfortunately the stumbling block has always been the strict import regulations with regards to the materials used not only to build the houses themselves but all of the packaging materials too. It has just proved to be too difficult to organize.

I am planning on returning to America to do another road trip during which I would like to exhibit at several shows along the way. I would also love to try and break into the Japanese market but it's one thing to ship to and exhibit in a country where you understand the language, it's just too daunting to consider doing it somewhere you don't.

SMOKING CHIMNEYS

In response to my request to David he is now working on a remote system that will not only have a built in flicker unit so the fires and candle lights look more realistic, but it will also have a random light function whereby it will turn lights on and off in a random pattern so that it looks as though someone is living in the house.

I have started building smoking chimney units into the houses which is also controlled via the remote control and which, when turned on, add a really effective realistic look to the chimney.



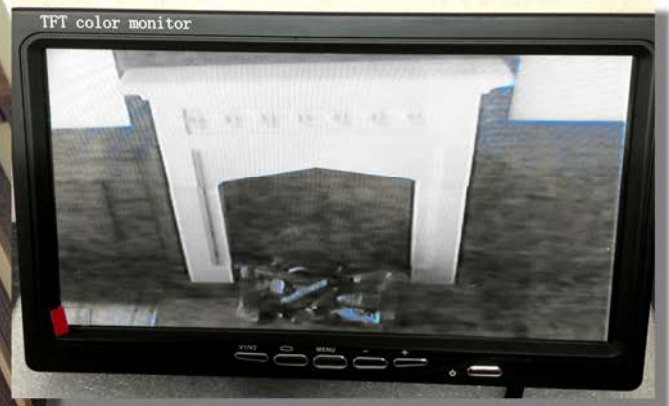
Remote controlled smoking chimney

PINHOLE CAMERA

The very latest development I have been working on is a pinhole wireless camera system which allows you to dress the house and then place a camera inside it and replace the access panel so the house is fully closed up. The image is then sent to a transmitter connected to a 7" flat screen colour monitor which I supply with the package. The images can also be viewed on a TV, PC or other handheld devices, with the option of printing



images off when connected to a device with the appropriate software. The images give a really realistic view of an accessorized house from the perspective of someone who is only 6" tall. (The images in the flesh are almost perfect - they don't always convert very well when photographed).



Pinhole wireless camera showing an image of the fireplace on a monitor

SOUND SYSTEMS

The second of my recent high tech developments has been to build in hidden speakers which are wired to 3.5mm audio sockets so you can connect any device such as iPhones, smart phones and MP3 players. You can play any music or sound effects that can be downloaded to any of these devices, such as minstrel music, crowd noises and banqueting noises, all of which adds so much atmosphere to the houses. I have only just finished the first of the houses with the speakers built in and it really sounds great with all of the fronts fitted to the house and the sound of medieval minstrel music being heard coming from inside.

The house I built to include the very first sound system, I also developed to be a smaller much more affordable house. It is the first 3 storey house I have ever built, all my previous houses have been 4 storeys high. It is also the first house I have built using a bay window, which although it is a bought-in item and not strictly Tudor, I have adapted using scalloped real lead flashings from Richard Stacey plus additional woodwork and the result is



a fantastic looking shop window with a large internal window area to use as a display area. At the very outset of building this house I decided to call it 'The Old Curiosity Shoppe' which I know sounds a little corny, and I see I have been beaten to it by Sasha Moore in the March issue of Dolls House and Miniature Scene magazine, but unless anyone can come up with an alternative I will keep the name.

The resulting house has 3 rooms, with built in speakers, wall lights, chandelier, 2 working fires, a bay fronted shop window, a dormer window, remote control electrics, smoking chimney, brick plinth with herringbone Tudor brickwork, hanging signs, hanging baskets and so much more, I even supply it with an MP3 player with medieval music already downloaded to it with the necessary cables so you are ready to go, all for £1500. At the time of writing this piece the house is still for sale. For more details and photos please contact me (details below). Very soon I will be trying to upload a video of this house with music playing to my blog, and you can already find it on my Facebook page (which is under the name of Kevin Jackson).



All in all I have thoroughly enjoyed the past few years of adventures with miniatures and will continue developing my houses. I would like to thank all of the people who have helped by way of supplying me with their products, the customers who have bought my houses and also all of the artisans I have met so far. I am always interested to receive feedback regarding my houses and am a great believer in accepting all criticism as a positive thing, so please feel free to contact me and let me know your views.

*'The Olde Curiosity Shoppe' (left)
MP3 player connect and Sockets (below)*



Text and images © Kevin Jackson 2014

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formatted by Marianne Cook

Small Scales: Precious as Gold

By AIM Member Janet Smith



It's AIM's 50th issue! And the small scale miniatures our artisans have shared with us are precious as gold. If you're one of those who doesn't think you can pack as much detail into small scales as you can into traditional 1/12 scale, think again. This Golden Micro Livingroom (1/144) roombox by Francesca proves that idea wrong.



The lamp shown in the roombox is just one of many styles that Francesca has made.



Her micro scale beds offer all the detail you could want with intricate headboards and ruffled bed coverings.



Francesca Vernuccio

francescavernucciominatures.it

Also working in micro scale are the Betterleys at Robin Betterley's Miniatures. Shown below is their Secret Christmas House (exterior view) and to the right is the interior, fully furnished. The Secret Christmas House and furnishings are available in kit form.



Moving up to quarter scale (1/48), the Betterleys are offering their "Sweetie Pie" kit, shown here.



Robin Betterley's Miniatures
robinbetterley.com

Jean Day, of Jean Day Miniatures, is offering two kits: Quarter Scale Memory Trunk and Accessories (below) and Quarter Scale French Sewing Accessories (right).

Jean Day
Jean Day Miniatures
jdayminis.com



For those looking for finished miniatures (rather than kits) in quarter scale, Janet Smith of Desert Minis, Inc has introduced several new products this year, including a new line of adult beverages (traditional and chocolate martinis shown here) as well as cheese and fruit platters that include a basket of French bread.



Janet Smith
Desert Minis, Inc.
desertminis.com
desertminis@gmail.com

Suzane Herget brings us a look at "Elegant Draperies," a quarter scale roombox.



The upholstered furnishings and dressed beds, including the lace coverlet on the white bed, are amazingly detailed, with pillows and braided trim.



Suzane Herget
Petite N Tiny
petitentiny9.blogspot.com
petitentiny9@gmail.com

For all you dog lovers out there, this half scale golden retriever from Kerri Pajutee is fabulous. Kerri says, "I am not normally known for creating smaller than 1:12 scale items, but do occasionally try to sculpt a few tiny animals with fiber coats. It's very challenging to keep the realism using applied fiber at this petite scale, and why I do not use wool or real fur as it is out of scale when glued to the sculpture. Instead, I use poly or silk thread that I comb out, and carefully apply it in very thin layers

while at the same time, try to hold onto the piece without damaging it." To the right is one of her 1:24 scale dogs. The dog is sculpted freehand from polymer clay with the coat applied from combed threads.



Kerri Pajutee

KerriPajutee.com

kpajutee@att.net



Lynn Jowers of Miniatures Perfectly Small shares a 1/24 scale rocking cradle and a tiny rocking horse to go with it!

Lynn Jowers

Miniatures Perfectly Small



Judy Lauson has created "Tea for Two." This half scale gazebo is surrounded by a garden with tiny fairies and a table set for two. It has a musical box hidden in the base that plays the tune of the title.



Judy Lauson
lauson.ca



Christine Verstraete finishes off this month's collection of precious as gold small scale miniatures with a collection of flowers for the half scale home.



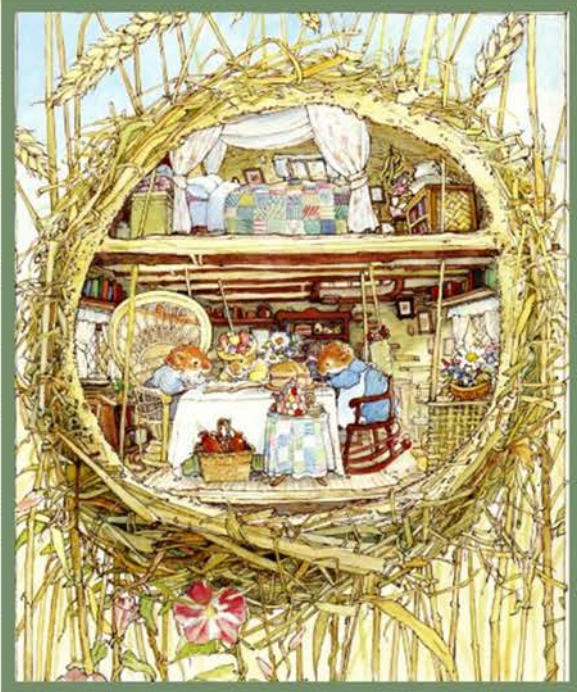
Christine Verstraete
cverstraete.com

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Part 2

Brambly Hedge Landscaping

The dormouse house from Autumn Story in 1-144 scale



To see more about these books and to read about Jill Barklem go to the official website at www.bramblyhedge.co.uk/

Below are shown three different techniques to create the bases for the mouse house. These are then landscaped.

Note: I've tried where possible to show what has been used with each landscape.

Some of the techniques might overlap on each one and of course they are interchangeable so you can pick ideas from each one to make something uniquely your own. You can also use a wood circle or even a square cork mat.

What can you use for landscaping: mini leaf and flower punches and coloured paper (or can paint own paper), RL twigs, dried grasses and other pieces, railway materials for landscaping, silk and dried flower arrangements can also be a good source for cutting up for scenes. Tiny stick-on embellishments and tiny brads with dome shapes make great toadstools and mushrooms, with a little paint. Paper wrapped wire will make trees and vines. Flower Soft or other makes of coloured foam or tiny punched flowers, berries can be beads of the small variety, even no-hole accent beads.

Just put on the micro mini eyes and you will be amazed at what can be used.

All three of the bases shown use 3mm foam board.



Above are three different landscape options

Base Template
2 ¾ inch diameter

by Pauline Coombes



Cardboard based landscape

Materials: foam board, tacky glue, lightweight card,

For Landscaping: railway landscaping materials, coloured paper, paper covered wire, aquarium plant cut up to make spiky shrub, Flower Soft, tiny flowers, fine sand, matt spray varnish; felt or fluffy paper optional

Tools: craft knife, scissors, steel rule to cut and measure, toothpick, dressmaker's pin, tweezers,

Cut out a circle from foam board .

Using lightweight card a strip was cut and glued onto the sides. The strip for this one was 1/8 inch (3mm) deep to cover sides but do check the thickness of your base.

Using tacky glue stick a piece of card on one side of the circle, when dry trim to the edge so it looks like the picture.

Tip: any colour can be used but preferably greens and browns of nature, or white card and paint when dry.



Using the stand made in Part 1 , (the stand can be made from left over polymer clay or air dry clay) position it where you want the round house to be, glue the stand onto the card and leave to dry.

As this one shows it is off centre.



The ball can now be glued onto the stand. The fun can begin with decorating the stand and ball.

Note: You might prefer to glue in the furniture before gluing the ball into position.



Landscaping

Some ideas for decorating are punched leaves, dried grasses or silk flowers and stalks. Can also use plastic leaves you can find for aquariums. Fine sand, tiny stones, Flower Soft all were used in this example.

The vine and leaves tutorial is on following pages.

When completed and all the glue is dry can spray with matt varnish, especially useful if you have used dried materials.

Tip: can add gloss or satin with brush to individual items when dry

Corkboard Base Landscape

Materials: foam board, stick on cork (can buy in sticky backed roll from railway model shops) tacky glue.

Landscape materials: a natural dried twig or root, bark, dried grasses, railway model landscaping materials, lycopodium (Princess Pine), tiny flowers, Flower Soft, no hole accent beads, matt spray Varnish, felt or fluffy paper optional.

Tools: craft knife, scissors, toothpick, tweezers.

Cut a strip of cork wide enough to cover the sides and long enough to go round.

Put tacky glue along sides and then peel back the paper on the back of cork and stick round side of circle (Note: glue helps to hold in place.)

Take a piece of cork slightly larger than circle, peel backing off and stick to one side. Using craft knife or scissors trim the edges.



A piece of railway model cork bark had a hole poked in the middle with a screwdriver the diameter of the root (a dead piece of wild heather).

The heather was glued into the hole and the bark was glued to the cork circle.

Small pieces of bark were glued around the main piece to depict stones and forest growth. Leave to dry.

Alternatively could use air dry clay for the base of the twig or root and paint when dry.

The ball is glued between two of the branches and left to dry.

Could leave the scene like this, giving a winter look to the scene. By adding a dusting of snow and a few punched holly leaves and berries, the mice would be all set up for a cold spell.

Note: You might prefer to glue in the furniture before gluing the ball into position.





Landscaping

Using dried grasses from the garden and hedgerow, pieces of dried items bought online and railway materials, glued on with tacky glue and the use of tweezers to create the rustic feel of this mouse house.

When completed and all the glue is dry can spray with matt varnish, especially useful if you have used dried materials.

Then red Flower Soft was used on the branches along with tiny red micro beads after being sprayed with matt varnish.

Use a dry piece of spaghetti, damp at one end, to pick up the beads to place onto tiny dabs of tacky glue.

All the Bases

To finish bases a piece of felt or fluffy paper can be glued to the underside to neaten off and prevent any scratching or the bases could be glued onto a wooden base for dome.

Clay Based Landscape

Materials: foam board, air dry clay (Das, Paper Clay, Omyacolor, etc.), tacky glue, acrylic paints, matt and satin varnish, Size 33g paper coated wire, green paper (or paint own paper), railway landscaping pieces, dried grasses, matt spray varnish, felt or fluffy paper optional

Tools: craft knife, scissors, toothpick, paintbrushes, tweezers, dressmaker's pin, mini leaf punch of choice.

Having cut the foam board cover with a thin film of tacky or PVA glue.

Air dry clay was smooshed over the circle and the sides.

Using fingers and tools, make landscape. Add a tree stump and fungi made from clay using a toothpick to mark in bark.

Using a spare ping pong ball, press lightly into clay stump to make a depression (ready to glue the ball to later).

Leave to dry thoroughly.





When dry paint over the sides, top and stump with a brown paint and paint the fungi.

The colours are your choice – colours shown are : DecoArt Country Maple and Antique White.

When base coat is dry a dry brush technique was used to give definition, a dark green and burnt umber were used. Alternatively more greens or a harvest set of colours could be used.

The fungi had a buttermilk colour dry brushed and a touch of burnt umber and a lilac colour along the edge of the toadstools.



Glue the mouse house ball on top the stump and leave to dry.

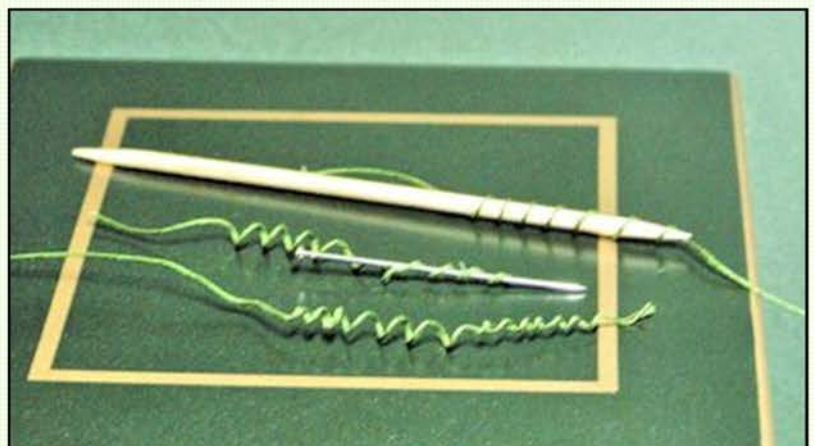
Note: You might prefer to glue in the furniture before gluing the ball into position.

Landscaping and Making Ivy Leaves

Making vines and leaves is easy: take green paper covered wire and cut into 3 lengths – not all the same. Coil each wire around a toothpick, leaving about an inch unwound – see picture. Remove the toothpicks. Now use the dressmaker's pin to coil the unwound sections of wire to create a smaller curl.

Take the bottom of the wires and twist together, then glue into position on the board and leave to dry – this must be dry. Alternative can use super glue.

Note: any paper covered wire can be used and painted or plain wire can be covered in florists tape, however this may make it a bit more bulky.



Punch out the leaves of your choice using mini leaf punches from a green paper.
Alternatively paint computer paper on both sides with your choice of colours and when dry punch out the leaves.

Position wires now dried into position that you like and glue individually each leaf to the vine using tweezers – fiddly but well worth it.



Tiny paper flowers and Flower Soft or sprinkles are used on the clay base of the house.

The tiny flowers have accent beads for centres.

The small red toadstools are half pearls (available from craft shops) painted with white dots, when dried, varnished.

Dried grasses and railway landscaping complete the picture.



Images of the three bases.

Hope you have as much fun making them as I did.



**Coming in next AIM magazine
Part 3 Furnishings for the tiny dwellings**

*Text and project photographs
©) Pauline Coombes 2014
coombes.pauline@yahoo.com*



The Tudor World in Miniature

by AIM member Kate Pinsent

The Medieval Period in England was a turbulent time. The monarchy was unstable and powerful nobles wielded a lot of power. But with the Tudors came a time of stability and economic growth enabling a greater social mobility of the 'middling class'. However, society was already shifting before the Tudor reign began; a devastating outbreak of the plague in the 14th century decimated the rural population. This led to increased wages and began the breakup of the feudal system. The traditional wealthy and influential, the aristocracy and the church, made way for others to rise: gentry, yeomen and burghers. There was now the opportunity for an ambitious and able man, such as Thomas Cromwell, to increase their social status.

The Tudor hierarchy consisted of the monarch at the top, followed by the aristocracy, the gentry and rich merchants, gentlemen landowners (usually educated with a coat of arms), yeomen (who owned their land but also worked on it) and craftsmen, tenant farmers and finally wage labourers. It was possible to move from class to class as people were no longer 'tied' to the land as they had been under the feudal system.

❖ *From the reign of Edward VI, Anglican clergy were allowed to marry. The affluent-looking priest (1:12 top left) may be able to afford a tutor for his children. The tidy young couple (1:24, lower left) are obviously upwardly mobile.*



four: The Rise of the Middle Class



In the country, landowners were able to increase rents and pay lower wages because of a labour surplus. They also enjoyed increased profits from rising agricultural prices which provided capital for 'enclosing' open fields and pasture for sheep thus producing a new class of capitalist farmers. Meanwhile, the poorest were unable to use 'common land' and became increasingly poor. The Reformation increased the power of the laity over the church. Dissolution of the Monasteries brought vast estates into the possession of the rural gentry. For example, John Thynne rose through the ranks of Edward Seymour's household enabling him to buy Longleat and surrounding land which had been a monastery. He was later knighted for his role in the Battle of Pinkie Cleugh in 1547 (the last battle between the English and the Scots) and subsequently married a rich wife. Idealistically, the Reformation enriched the middle class through the Protestant emphasis on the individual in terms of faith, self-knowledge and morality. This idea of hard work, self-discipline and simple living provided a work ethic that lead to economic success.

❖ *A successful merchant might well rise through the ranks of the Aldermen to be elected Mayor (1:24, top right). His wife (1:24, lower right) would certainly want to advertise their position in society by dressing luxuriously in the latest fashion.*



❖ A comfortable yeoman farmer might raise sheep and sell the wool to a local merchant. Maybe his wife would earn a little money from the merchant too - by carding and spinning the wool. If the family fared well enough, they might be able to employ a maid of all work to help in the house. And so the money trickled down through the layers of society. (All dolls on this page are 1:48).

Further, there was a rise of capitalist entrepreneurs and the expansion of trade to new markets. Although agriculture was still the main source of income and work, during the 16 century trade grew rapidly and England became more and more wealthy. There was already a flourishing wool trade, but there was expansion in mining of coal, tin, lead and iron increasing the income of many merchants. These entrepreneurs were usually merchants who knew how to profit as 'middle men'. They moved industry away from the guild restrictions of towns to the country, manufacturing cloth on a large scale by using the 'putting-out' system. The merchant buys wool or flax from farmers and gives it to rural workers to be carded, twisted and woven. This created a cottage industry and provided much needed extra funds to families of farmers and labourers who were living on the edge of poverty and starvation.



Dolls by Kate in three scales
Text & images © Kate Pinsent 2014
<http://www.katepinsentdolls.com>
formatted by Marianne Cook

Next time, we'll be having a closer look at an interesting aspect of a different miniature world. Maybe it will be the Gorgeous Georgians, maybe the Virtuous Victorians, or how about the Elegant Edwardians?

TIPS & Hints

Buy an inexpensive turntable. In the US, you can find them at Walmart or Target. You can put your items on them with a little fun tac or double stick tape. Turn it while you're working on it, or turn it when you're spray painting the item. It keeps your hands free!

For stripping wires on tiny LED lights, use an emery board to sand off the coating rather than trying to strip it off with wire strippers.

IF YOU WANT TO HAVE A QUICK
MONOCHROMATIC COLOR SCHEME,
ONE CAN USE KOOL-
AID! COMPLETELY DISSOLVE
THE KOOL-AID IN WATER THEN
ADD ALL YOUR RIBBONS, LACES,
SILKS, COTTONS, EVEN PEARL
BUTTONS AND GLASS
BEADS. (EVEN VISCOSE FOR
HAIR!) ALLOW TO SIT, THE
LONGER THE DEEPER THE COLOR,
RINSE WELL. PRESS. ALL THE
SAME OR SIMILAR COLOR AND
IT SMELLS GREAT, TOO.

Send a Tip or
Hint to AIM
Today!

'Tips and Hints' is compiled from postings to the AIM group or from contributions from individual members.

To send in a tip you think others will appreciate,
e-mail Janet Smith at desertminis@gmail.com.
We don't attribute these contributions as many are
miniature "folklore" passed from one miniaturist to
the next, so knowing who thought of them in the
first place is a challenge!

Formatted by AIM Member, Janet Smith of
Desert Minis, Inc., www.desertminis.com.



Antique-European Style Miniatures

from AIM member Linda Master

I am a woodcarver known for carving animals, and achieved Fellow status in the International Guild Of Miniature Artisans (IGMA) in the category of 'Animal Figures'. While I love carving animals, I also make many other kinds of dollhouse miniature items and accessories and have recently launched a new line of European Antique Miniatures.

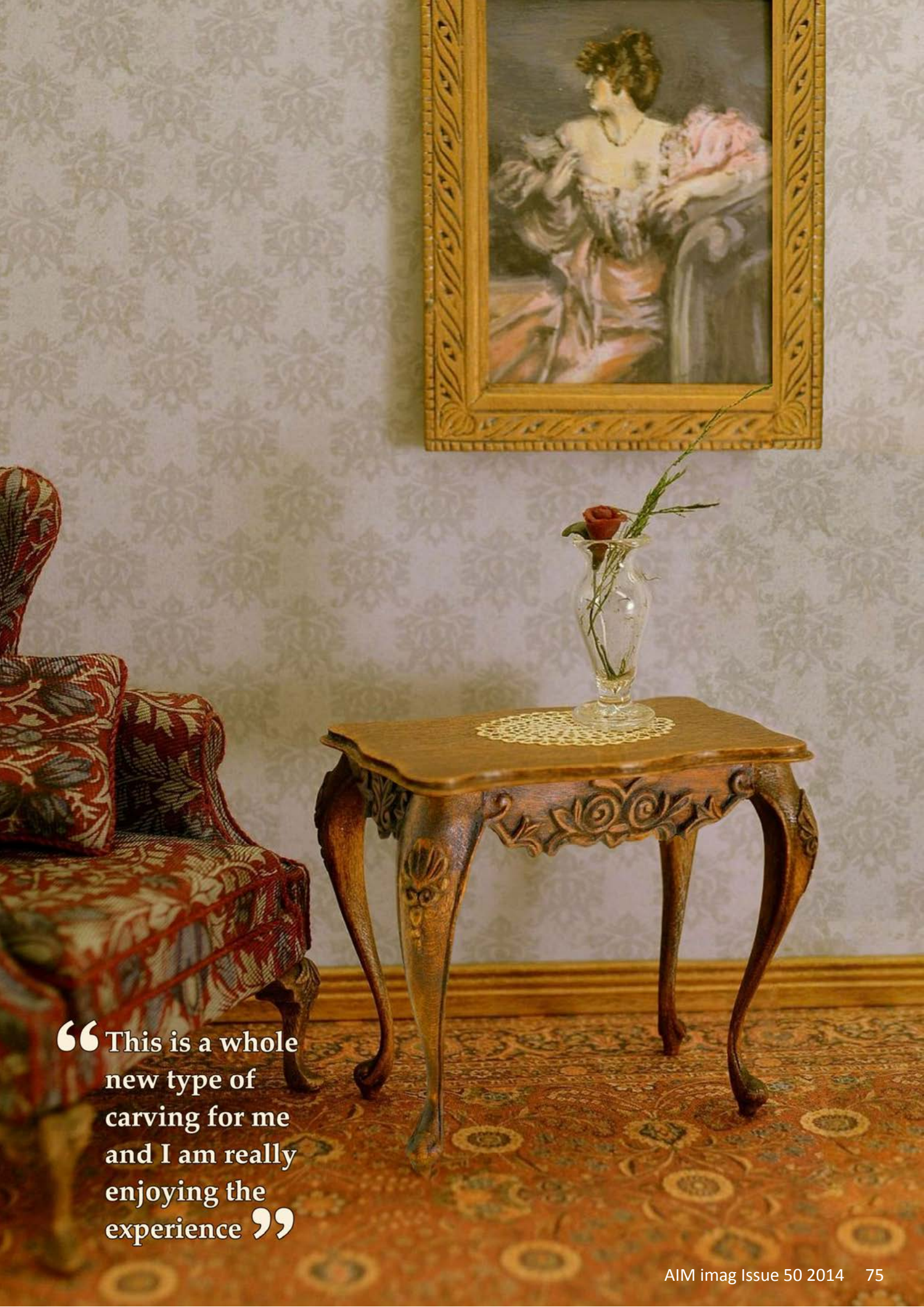


 In keeping with my animal carving background, yet still incorporating the antique aspect, here is a Pintail duck decoy. He is carved from Jelutong, painted in acrylic, then 'aged' a bit.



 This beautifully carved serving tray is large enough to hold a teapot, sugar bowl, creamer, and two cups with saucers. Equally, it would be a gorgeous piece of art displayed on a shelf or mantelpiece. There are hundreds of cuts in each section. There is no room for error.

opposite page: a French style end table in cherry wood, with hand-carved decorations to the legs and sides.



“This is a whole new type of carving for me and I am really enjoying the experience”



 This is a fully functioning chip-carved 1/12th scale antique fireplace bellows. It is carved from pear wood, has a real leather gusset, and turned brass nozzle. I made sure to drill the hole carefully all the way through my brass rod before turning the nozzle, with the intention of making it work. But I didn't really believe it would... There is hole on the back and inside the hole is a valve. When the bellows are opening it takes in air, and when pumped, the valve closes, forcing the air out of the nozzle, thus fanning the fire. In theory... Imagine my delight when I put it to my lips, pumped it, and felt little puffs of air! That means it is perfectly sealed and the valve in the back is functioning.



 I've been wanting to do some oil paintings. It started a while back when I needed to clean out and move all my paints to a more easily accessible location (everything had been crammed into a small toolbox for 35 years). I work mainly in acrylic, painting the wooden animals and - well, everything that is not stained. Much to my surprise, my oils were still good, though I did buy a new set over the summer too. So here is a floral still life, the result of many hours of work. It measures 3" x 2".

Text and images © Linda Master 2014

Miracle Chicken Miniatures

<http://www.miraclechickenminiatures.com>

<http://www.cdhm.org/user/miraclechicken>

<http://miraclechicken.blogspot.com/blog>

<http://www.etsy.com/shop/miraclechicken>

formatted by Marianne Cook



A little ink stand is hand carved from pear wood and the ink well is turned from brass. The tiny feather quill is a real feather.



This 1700s pipe box is chip-carved from cherry wood. It has two compartments for tobacco and the lids feature tiny turned brass knobs.



I found myself needing a nice table to place the pipe box for an ebay listing, so I decided to make one. I chose a Queen Anne tea table. Carved from cherry wood, it features ball and claw feet on hand carved cabriole legs. The pipes are hand carved from African Blackwood, pear and brass.



“ I love cutting cabriole legs, and carving them was a lot of fun ”



1:12 • 1:24 • 1:48

designed by AIM Member Carol M. Kubrican, True2Scale



Print the designs onto clear, waterslide decal paper and allow to dry. Spray the paper with a fixative. Allow the fixative to dry, and trim the decals around the outer edges. Put your print into warm water. When the decal is loose from the backing, slide it onto the plate and smooth out the air bubbles. Allow to dry. Seal the plates with an acrylic varnish.

Find more decals and plastic dish blanks on our website,
true2scale.com.

A note about printing: to achieve the best results, we recommend downloading the high resolution pdf found at blog.true2scale.com (click on "Printables"). These items should be printed on your printer's highest quality setting. When printing onto decal paper, you may wish to choose the option for glossy photo paper.

Enjoy!



www.true2scale.com

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AIM MEMBERS GALLERY



All that glitters...

Rapunzel
and Prince

By ANGELIQUE MINIATURES

Cinderella's
Coach & Ponies



Tiny purses of gold...



Golden Bags

By
FRANCESCA VERNUCCIO





Coronation Elizabeth I

BY
ANGELIQUE MINIATURES



Golden Winged Pedlar

BY
SALLY WATSON



What to wear, what to wear...



Purses, Belts & Shoes

By
FRANCESCA VERNUCCIO



GOLD HANGER PARTY DRESS
CHRISTINE VERSTRAETE



Make a wish...



Arabian Genie

BY
ANGELIQUE MINIATURES

Genie of the Lamp



PURSES

BY
FRANCESCA
VERNUCCIO



1950S INSPIRED LIPSTICK STAND

BY
CHRISTINE VERSTRAETE



Pot Full of Sunshine

1/12 scale sunflowers

BY
MARIANNE COOK



GOLDEN HARPSICHORD

MADE FROM A KIT
AND DECORATED
BY KATHY BRINDLE



Tea anyone?

BY
CHRISTINE VERSTRAETE



GOLD DUST MACARONS

BY
THE MOUSE MARKET



Quarter Scale
Gold Chaise
Silk Fabric Kit

BY
JEAN DAY

GOLD VENETIAN
CARNIVAL SET

BY
MISS AMELIA



All that glitters... CONTRIBUTORS

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www.violasdolls.com



Viola Williams of Viola's Dolls
violasdolls.com



Cortland and Virginia Doan

The Cortland Cases



Papillion Creations,
papillionsusan@aol.com



Miss Peggy's Place,
mspeggiesplace.com



A SPECIAL SHOW IN SAN DIEGO, CALIFORNIA, USA.

The San Diego County Board of Supervisors declared the weekend of Feb. 1 and 2, 2014 as "San Diego Miniature Crafters' Weekend." And that's a very good way to start a show since it is also the date of the annual San Diego Miniature Crafters' Show and Sale.

But there was even more... an article in their local newspaper, with pictures, positioned near the front page, told readers all about the show. Apparently a great many subscribers read it because when the doors opened, a crowd of people entered. The impression I got was that most of the shoppers were looking for, and buying, the high-end products.

The show is housed on two floors, with an elevator available for those who prefer not to walk. The second floor was about two-thirds filled with sales tables and the other third was a marvelous display of finished projects with a portion given to workshops. And the children were not forgotten. They, too, had an opportunity to enjoy a mini workshop

Limited upholstered seating was available for resting on both floors. I did notice though that very few people took the time to stop there. They seemed to be constantly moving up and down the aisles of dealer tables. At this point, I need to add that the aisles were a comfortable width. The show did not feel cramped together... much appreciated by both dealers and shoppers.

I always love this show and it has been very successful for me. Most of what I had brought quickly sold. My less saleable items were my patterns and fabrics. I think the majority of shoppers at this show are wanting finished products and looking for the high-end miniatures.

As to the show attendance, even Sunday was a busy day...people seemed to be having a wonderful time and many came back the second day to buy even more. Normally, I have found Sunday to be a slow day. That was not the case at this show.

A luncheon of hot dogs, hamburgers, cookies, coffee and basic lunch items was provided at very reasonable prices. Their tri-tip steak is so delicious that they have been asked to package some for take-out. Seating was offered as well. It became a gathering place not only for eating... but for sharing favorite purchases with others who were lunching there.

Ample free parking was much appreciated by both dealers and collectors. There are two hotels within walking distance, both charging average prices. The table fee was only \$140 and it was 8' long. We don't often get those larger tables any more. I found that it was helpful to bring your own lighting even though the room was fairly bright so additional lighting may not have been necessary.

Both the dealers and the collectors enjoyed the raffle opportunities. I saw many smiling faces showing off their winnings.

Apparently some of the first-time shoppers found themselves being drawn into our wonderful hobby. Conversations with them indicated that they'd become dedicated miniaturists before they left the show. One person told me she was going to bring her childhood dollhouse out of hiding, and begin upgrading it by replacing the plastic furniture and just generally rejuvenating it.

I do this show each year and it has become my favorite. It is sponsored by a dedicated group of miniaturists who call themselves 'San Diego Miniature Crafters.' The club members represent thirteen counties in the city of San Diego, California. You may want to learn more about this group and can find information by going to: sdminiatureshow.com or email their president at: minidebi@gmail.com.



Pete Acquisto of
Acquisto Silver Co.,
acquistosilver.com



Silver by
Acquisto Silver
Co.



Gilbert Mena,
Gilmena@webtv.net



Photos taken prior to the show,
before the crowds rushed in!



© 2014 Text and Photos
by Viola Williams

The Miniature... GRAPEVINE

Forthcoming show

METRO MINI MAKERS 30TH SHOW & SALE

Friday, May 16, 2014 from 4 - 8 pm

Saturday 10 am - 4 pm at

The River Center, 136 E 3rd Street, Davenport, IA.

For more information call Karen 309/797-6489
(dealer & show) or Jo (309) 738-9564 (workshop &
show) Admission is only \$5 adults

HARVINGTON MINIATURES

Dave Williams now has a new website:

www.miniaturepaintings.co.uk/



WORLD IN MINIATURE BY DIANE

Pet Feeding Bowls and Mats

Announcing the new range of pet feeding bowls and wipe clean mats from World in Miniature by Diane. Inspired by my passion for animals, especially rescue, which I have supported for many years, I created 'Rescue dogs rock!'

I then added a small range of designs from 'Princess Diva' to 'Sloppy Kisser'. After recently adopting my rescue cat, Seren, I then created a range for the felines, including one titled 'Hubbly Bubbly' especially for the cats with a witchy owner!



All can be found for sale on my website

www.worldinminiaturebydiane.com

Grapevine Prepared by AIM Member Malcolm Smith
malcolm@malcolmsminiatures.co.uk

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by their respective artisans.



JANET GRANGER DESIGNS

Tiny Tiny little clutch bag kits for doll's house dolls
just launched by Janet Granger

Do the dolls in your doll's house have a handbag obsession?! Does your doll's house need that 'lived in' look that can be created by placing personal belongings in the rooms? These little clutch bags could be just what you're looking for. They are quick to stitch, and easy to assemble. With six patterns to choose from, there is bound to be a suitable design for you to make, so that the dolls in your doll's house have just the right bag for any occasion.



The clutch bags are all to be stitched using tent stitch (like half cross stitch) on 40 count silk gauze. The kits contain Anchor stranded cotton, a generous piece of silk gauze, clear instructions, a suitable needle and a colour block chart to count the design from.

If you haven't stitched in this scale before, or are unsure about making one of these kits, visit the FREE ONLINE TUTORIALS page at www.janetgranger.co.uk/tutorials.htm and see how easy it is to create one of these little clutch bags.

The kits cost £9.95 each. P&P is £1.75 per order if placed by post (cheques to Janet Granger); p&p is free online if your order is over £40, otherwise it is £1.75 (£3.50 overseas).

Janet Granger Designs, Rose Cottage, Leek Road,
Waterhouses, Staffordshire, ST10 3JS

Tel: 01538 308860 www.janetgranger.co.uk

PETITE PROPERTIES

NEW Kits By Petite Properties

We are delighted to announce that our brand new 1:48th '360 Premier Collection' kit - Parsnip Cottage is now available to order via Petite Properties' online shop.

'Parship Cottage' has five internal rooms and features a traditional 'cupboard staircase'. This Lincolnshire inspired property can be enjoyed from any angle and has a fully removable front elevation, front roof and



side roof for ease of access. This versatile new kit comes with full step by step colour instructions, so why not order yours today!

We are also excited to announce that we have added yet another 1:144th (micro) dolls house kit to our ever growing range. Bay Tree Manor has four internal rooms and features a double width attic area. As with all our kits, Bay Tree Manor comes with full step by step colour instructions and is available to order via our online shop.



www.petitepropertiesltd.com/onlineshop/

And finally... We have also recently launched over 40 brand new 1:48th and 1:24th furniture kits, including a fabulous and highly versatile new range of 1:48th internal door kits.

Further information about all of our new 'smaller scale' kits can be found on our website

www.petite-properties.com





COTSWOLD MINIATURIST WEEKEND

We are holding the 4th CMW weekend this 11th and 12th October, tutors, Ann High - wonderful carving, Geoff Lewis - 1/48th houses, Five Valley bears teaching a lion or jester, Sue Simpson teaching her paper clay techniques and for the first time a quilter, Jennie Rayment, who uses calico to create the most amazing three dimensional pieces.

It can all be seen on the website, www.cotswoldminiaturesweekend.co.uk. Come along and join us for a weekend of fun and friendship. Contact addresses and numbers are on the website.

VIOLA'S DOLLS

Back in 2000 we sold our magazine (Dolls in Miniature, later changed to "Dolls and Miniatures"... and since then I've received several requests to buy older issues from people who did not know about the magazine until several issues were published and sold out.

In the meantime my daughter has decided to sell her back issues. They are like new except that they have a mailing label stuck to them. She will sell them as a set of 40 magazines at \$5 each magazine plus shipping. This is a complete set from 1991 to 2000 and would total \$200 plus shipping.. It contains several patterns, hints and profiles about miniature dolls and miniature teddy bears.

www.violasdolls.com



BEAR CABIN MINIATURES

Bear Cabin Miniatures have recently introduced their newly designed and hand carved, rustic tables and chairs to their Bear Cabin Miniatures 'Woodland' Range. Shown here with more of their hand crafted miniatures and in association with Kat the Hat Lady.

Find these and many more exclusive artisan miniatures at
bearcabinminiatures.co.uk



TOWER HOUSE DOLLS

New Toy Doll's Doll & Kits.

We are delighted to announce the launch of a new range of toy doll kits, which are now available on the Tower House Dolls website at:

www.towerhousedolls.co.uk



The kit contains everything you need (except needle, thread and glue) to complete one of these dainty little porcelain dolls, which measure a diminutive 1 3/4" high. The doll is china-painted and has jointed arms and legs.



Designed as toys for 1/12th scale children, they can equally well be used as 1/24th children in their own right.

Included with each kit is a comprehensively illustrated, step-by-step booklet. If you need any further information, please contact me directly at sandra@towerhousedolls.co.uk and I'll do my best to help.

WENDY'S MINIATURES

Wendy Smale of Wendy's Miniatures will be a dealer for the first time at the 2014 Chicago International Miniatures Show. She will be in the Orange Ballroom, table O120. She will have a wide variety of natural history in miniature and will also have a range of complementary miniatures for sale from Nantasy Fantasy.

MALCOLM'S MINIATURES

Malcolm has added another design of window to his popular range of doors and windows. The new 1/24 design is typical of the type of window fitted to houses from the Edwardian period onwards. This window is produced in single, double and triple versions.



Stained glass inserts are also available with a range of patterns in art nouveau and art deco styles.

These windows complement the doors and frames which also have a range of stained glass inserts available, especially the door and frame shown here which is typical of the doors of the 1930s and 40s.



Most of these doors and windows can also be made in 1/12 scale to order.

Any of the designs can be customised to suit the dimensions of your doll's house. Alternatively doors and windows can be produced to your designs.

More details on the website:

www.malcolmsminiatures.co.uk



Artisans In Miniature

*“An association of professional artisans,
dedicated to promoting a high standard
of excellence in original handcrafted scale miniatures...”*

www.artisansinminiature.com

artisansinminiature.blogspot.com

The way in which AIM Association membership is offered has changed!

**Due to an overwhelming uptake of
membership over recent months, as
from July 31st 2010 the AIM Association
now has limited membership places
available...**

The AIM Association was set up in 2007 in order to provide a global platform for professional miniature artisans who wish to **actively promote** their work and **actively take part** and support the opportunities and promotional facilities which AIM uniquely offers for free: notably including...

- The AIM online forum
- FREE AIM magazine
- AIM Member's online directory
 - AIM website
- AIMs facebook & social networking pages
 - The AIM blog.

*AIM membership is only available for professional miniature artisans,
selling quality handmade miniatures to the public.*

*Membership is reserved for artisans who wish to
showcase & promote their work,
through active participation within the AIM Association.
Please note; A waiting list has now been introduced regarding
new membership applications.*

AIM is completely **FREE** to join and completely **FREE** to be part of.

So... if you are a professional miniature artisan and you would like to find out more about joining the

AIM Association, please email AIM's Membership Secretary: Tony for more information:

tonybroadwood@aol.com

Or alternatively visit our website...

This issue would not have been possible without the generous contributions from the following AIM members...

Many thanks therefore go to...



Carol Kubrican

Pauline Coombes

Kathy Brindle

Marianne Cook

Kate Pinsent

Kathi Mendenhall

Kevin Jackson

Francesca Vernuccio

Jan Pearce

Linda Master

Sally Watson

Gina Zimmerman

Ann Kearney

Phillipa Todd

Malcolm Smith

Christa Chayata

Ana Anselmo

Carol Lester

Janine Crocker

Kerri Pajutee

Lynn Jowers

Janet Smith

Robin Betterley

Suzane Herget

Jean Day

Judy Lauson

Christine Verstraete

Viola Williams

Louise Goldsborough

Eileen Sedgewick

Janet Harmsworth



www.artisansinminiature.com

Please Note:

The projects included in this publication are not suitable for children under the age of 14.
The miniatures featured in this magazine are collectors items and therefore unsuitable for children under 14.
All projects are undertaken at your own risk. AIM does not accept responsibility for any injury incurred.
All articles and photographs used in this magazine are copyright of their authors.

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Each artisan contributor is responsible for their own work / contribution to the AIM magazine
and retains full responsibility for their published work.

The authors/self publishers cannot be held legally responsible for any consequences arising from following instructions,
advice or information in this magazine.



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